

Bob Ross

TV's favorite Artist

P R E S E N T S

Annette Kowalski's

The Joy of Painting™ Flowers



As featured on the PBS Television Series "The Joy of Painting"

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SPECIAL ACKNOWLEDGEMENTS:

Rylon and Eva Hall, my parents, for the uncomplaining acceptance of my neglect during the writing of this book.

Lourdes Valverde, moral support.

Martin/F. Weber Company – For their support in the development and manufacture of Bob Ross Floral Products.

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Printed in the United States of America

Fourteenth Printing 2004

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ISBN 0-924639-37-7

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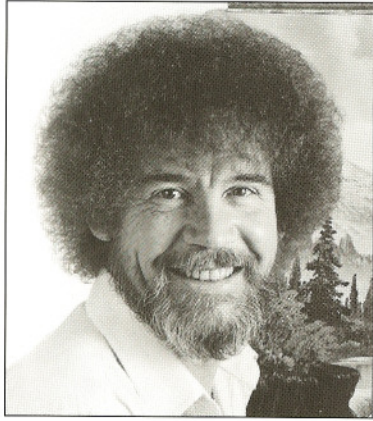
TV's favorite Artist

P R E S E N T S

Annette Kowalski's

*The Joy of
PaintingTM Flowers*

TO THE ARTIST



It is with the utmost pleasure and pride that I have the opportunity to present Annette Kowalski and her first Joy of Painting Flowers book. I sincerely believe that with the techniques and equipment she has developed, combined with a little practice, that you will soon be

able to complete floral paintings so beautiful that you as well as family and friends will find it hard to believe.

I first met Annette in Clearwater, Florida in 1981, where I was teaching art classes. I was immediately impressed with her warm, caring personality as well as her extra-ordinary artistic abilities. We became instant friends and she and her husband, Walt, began sharing some of their personal history with me.

They had recently lost their oldest son, John, in an automobile accident and their world was shattered. Annette was desperately looking for some type of distraction from her pain and had turned to her love of art as an escape.

As for me, I had recently retired from the United States Air Force and moved from my beloved Alaska determined to share my art with America. This was before my first television show and times were very difficult for an unknown, traveling art instructor.

I spent a week painting with Annette and on several occasions had the opportunity to have dinner with her and her family. They allowed me to share my dreams and goals with them and a bond was formed that lasts to this very day.

On their way home Annette described to Walt the joy felt by herself as well as all of the students that partici-

pated in the class. She then suggested they bring me to the Washington, D.C. area where they lived so that their friends could also share in the wonderful painting techniques she had learned.

With this simple beginning the joy of painting was eventually formed and my wife, Jane, and I entered into a partnership with the Kowalskis and the rest is history.

Annette has traveled with me to virtually every corner of the United States and to numerous foreign countries, promoting the television series, teaching classes and spreading the joy of painting. She and Walt have been instrumental in the enormous success enjoyed by our company.

Annette has written and published all of the Joy of Painting books which have opened the world of art to millions of people in every age group and every walk of life. She is also the Executive Producer of the Joy of Painting television series and has worked untold hours to make the show the most popular TV art show in the history of television. And most important, Annette is my best friend.

In this, her first book of her own paintings, Annette shares with you the beauty of floral painting in the same detailed precise manner that we have become so accustomed to in her many Joy of Painting books. She has worked extremely hard to develop a painting technique that ensures success. Use this book as a guide and allow your own imagination and creativity to take you to any world that you desire.

Once again, please allow me to invite you to experience the Joy of Painting Flowers as well as the joy of Annette Kowalski.

Happy Painting,

*I would like to dedicate this book to
Bob,
who opened the door of painting to me, and to
Walt,
who encouraged me to pass through that door.*

a.h.k.

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INTRODUCTION

If you are excited by color, then you should be painting flowers. If you are really turned on by a brilliant Pink, a vivid Orange or muted Blues, Lavenders and Greens, then you should be painting flowers. Whether painting very realistic flowers or flowers of pure fantasy, I can think of no other subject matter where there are so few color limitations. And color is really what it is all about!

Even if you have never painted before, with just a couple of brushes, several gorgeous colors and a few basic techniques you will be producing a whole range of exciting flowers. Master just a few basic flower types and you will be able to paint almost any flower; the principles remain the same.

And, if you have been painting for years and years, perhaps using other methods, I think you will find this exciting, new technique will allow you to produce the most exciting, vibrant flowers imaginable.

Having authored and co-authored many, many technical painting books, I have a theory that most people refer to a book, not only to learn a specific technique of painting, but simply hoping to glean new ideas. I think this is wonderful, because if you are only looking for ideas, then you are developing your own special and unique style of painting. I have tried to include many variations and suggestions in this book regarding canvas sizes, backgrounds, colors, types of flowers, etc., and so, hopefully you will view this book as an idea book rather than a "do-it-my-way" book; a reference book to be used by both the beginner and the more advanced painter.

I am very excited about the unique products which have been developed for this technique of flower painting. They, too, have been designed specifically to stimulate your imagination and open up a whole new approach to painting flowers. Never has there been such flexibility as with these products.

This book and these products have been designed to encourage you to create your very own special, unique method of painting flowers; all you need is the desire. However, there are a few rules which must be learned before they can be broken.

As with any technique of painting, the real secret is practice, practice and more practice.

Once you have created your own special style of painting, you will truly experience the Joy of Painting Flowers.

HOW TO USE THIS BOOK

I suggest that before you paint your first floral painting that you read the Introduction and study the Basic How-To Photo section of this book to familiarize yourself with the various floral-painting techniques. Each of the paintings in this book has its own inclusive set of instructions, but if at any stage of the painting you feel

you need more in-depth instruction, you can at any time refer back to the Basic How-To Photos.

PAINTS

All of the paintings in this book were done with a limited palette of only 12 oil colors. Unlike the landscape paints, Bob Ross Soft Paints have been formulated to a very soft, creamy, smooth-flowing consistency. In order to achieve the pure, brilliant color so desirable in a floral painting, and to avoid "muddy" paintings, this palette does not include earth colors. The number of colors you can mix (including earth tones) from just these twelve basic colors is almost limitless.

The colors we use are:

- *Alizarin Crimson
- Black
- Cadmium Orange
- Cadmium Red Light
- Cadmium Red Medium
- Cadmium Yellow Light
- *Floral Pink
- *Mauve
- *Sap Green
- Titanium White
- Turquoise
- *Ultramarine Blue
- (*Indicates transparent color)

Wet-On-Wet is a technique of layering paint, working from a very thin application of paint to a thicker application of paint; allowing no drying time between the layers.

Since this is a Wet-On-Wet technique, the first step is to make the canvas wet and slippery. For this we basecoat the canvas with either Liquid White or Bob Ross painting medium.

LIQUID WHITE

Liquid White is a special, slow drying, oil-base paint; not to be confused with gesso, which is water-based and dries in minutes. To paint florals, Liquid White should be the consistency of heavy cream and can be thinned with Bob Ross painting medium. Liquid White can be used alone or tinted with any of the Bob Ross Soft oil paints.

PAINTING MEDIUM

Bob Ross painting medium can also be used to pre-coat the canvas, especially if the canvas has never been pre-painted with Gesso and no additional basecoat color is desired. It can also be used to thin any of the Soft oil colors to a base coat consistency. The painting medium is always used (almost without exception) to thin the Soft paints to a workable consistency for this technique. Again, both Liquid White and painting medium are slow-drying, oil-based mediums and should not be confused with the Gessos, which are water-based.

GESSO

Black, White and Gray Gesso are water-based mediums which dry very quickly. They are used to pre-coat the canvas, enabling you to paint dramatic florals on a dark background, to underpaint various components of a painting (such as baskets and vases) but also simplify or dispense with the application of background color. Gesso should be applied with a foam applicator and NEVER, NEVER with the pure natural, bristle brushes that we use.

FLORAL BRUSHES

All of the Bob Ross Floral brushes are pure, natural bristle brushes and have been specially designed to work with Bob Ross Soft Oil Colors. They are made of pure, soft but stable bristles. These brushes are very important to this technique of floral painting, I have tried to limit the number of brushes used in this book to basically the Floral 1/2" brush and the Floral filbert brush. As you progress, and begin your own experimentation, you may wish to add the 3/4" and the small round brush to your collection. The 3/4" brush can be used to apply background mediums and colors or to paint very large flowers. It is especially good for painting large double-wide tapered leaves, such as those in the Iris painting. The small round brush is great for intricate "sketching" and adding important small details.

BOB ROSS LANDSCAPE BRUSHES

The Bob Ross 1" and 2" landscape brushes are also pure, natural bristle brushes and can be used to apply the Liquid Mediums to the canvas and can also be used to apply and blend background colors.

The Bob Ross 2" Soft Blender brush is wonderful for blending out harsh brush strokes, creating very soft, smooth, silky flowers. Beginner painters especially will find this brush helpful.

The Bob Ross #2 Liner brush is used to add small buds, vines, twigs, tendrils, but most importantly, your signature.

CLEANING THE BRUSHES

All of the brushes should be cleaned with Bob Ross Odorless Paint Thinner. AVOID CLEANING ANY OF THESE BRUSHES WITH SOAP AND/OR WATER.

Clean the Floral brushes by first removing excess paint with a very soft rag or paper towel, then "swish" the bristles in a smooth-bottomed container of odorless paint thinner until all traces of paint are removed from the bristles. Dry the bristles on a soft paper towel, squeezing them back into shape.

The bristles of the Bob Ross Landscape brushes can be cleaned against a screen in the bottom of a large container of Bob Ross Odorless paint thinner, briskly shaken to remove excess thinner, then thoroughly dried with soft paper towels.

CANVAS

The canvas you use is very important. You will need a good quality double-primed canvas that will not absorb the Liquid Base-Coat Mediums, leaving you with a dry surface. (Remember, this is a Wet-On-Wet technique.) For this reason, I do not recommend canvas boards or single-primed canvases. Some people prefer an ultra-smooth canvas: I prefer a canvas with some "tooth".

EASEL

A good, sturdy easel is recommended any time you are working with large brushes. Also an easel which holds your canvas upright will allow you to step back periodically from your painting. It is very difficult to critique your painting in its entirety if you try to paint with your canvas on a flat surface.

OTHER SUPPLIES

Palette:

Any non-absorbent palette can be used for this technique of floral painting. The Bob Ross acrylic palette is wonderful, or you may prefer to use pads of disposable, palette papers.

Painting Knife:

A small knife for moving and blending paints on your palette is a nice addition. The Bob Ross small knife works great for this purpose.

Foam Applicators:

An inexpensive foam applicator for applying Gesso to your canvas is a must. NEVER use your natural bristle brushes with Gesso.

Wax Paper:

Plain, ordinary, household wax paper is a wonderful surface for practicing brush strokes. It is also great for making transparent patterns.

Freezer Paper:

Freezer paper, also a household item, is an inexpensive source of large-sized paper. The dull side of the paper is good for tracing flower designs and the shiny side can be taped to a firm surface and used as a palette, in a "pinch".

Dressmaker's Tracing Paper:

Really more like a carbon paper and the best way I have found to copy a pattern, or drawing, to the canvas. It is very inexpensive and comes in many colors, plus white, and does not leave permanent markings on your canvas.

Opaque Projector:

I find an opaque projector an invaluable tool for painting flowers. Almost all of my paintings are from photos I have taken. There is no better way to enlarge and transfer the exact likeness of a flower from photo to canvas than with an opaque projector. An opaque projector also allows you to enlarge the design to the exact size of the canvas you will be using. I suggest a bottom-loading projector, which gives you the option of projecting the design from an open book.

Paper Towels:

To protect the delicate bristles of your Floral brushes, I recommend the softest, non-shredding paper towels you can find.

BASIC INSTRUCTIONS

Transferring the Design:

I think the best way to begin a painting is with a very loose, free-hand sketch. But, if you would like to begin your painting with a tracing, I have included a line drawing, over a grid, with each project. Simply place an opaque projector over the line drawing and project the design to the size of your canvas. I prefer projecting the design to a large sheet of paper (freezer paper is wonderful for this and is 18" wide!) and tracing it with a felt tip marker. Then after transferring the design to the canvas with dressmaker's tracing paper, I have a permanent, enlarged copy of the design which can be used over and over. Or, you can use a very thin mixture of painting medium and flower color on one of the small Floral brushes to rule your canvas into a 12-square grid. Enlarge the floral design, by copying it, square for square, to your canvas. Don't worry about the grid lines on your canvas, they will disappear when you apply the background colors; or you can just wipe them away with a soft paper towel after your design has been transferred to the canvas.

Loading the Brushes:

1" and 2" Landscape Brushes:

These large brushes, used for base-coating the canvas and backgrounds, are loaded by just dipping into Liquid White or painting medium. Or they can also be loaded simply by pulling both sides of the bristles through Soft oil color on your palette.

Floral Brushes:

All of the Floral brushes can be loaded to a chiseled edge by first dipping the brush into painting medium and then pulling both sides of the bristles through the Soft oil color of choice; smoothing the paint into the bristles, forcing them to a smooth, sharp, chiseled edge.

Liner Brush:

To load the liner brush, thin the desired paint to an ink-like consistency by first dipping the liner brush into painting medium. Slowly turn the brush as you pull the bristles through the paint, forcing them to a sharp point.

Color Mixing:

Almost without exception, in this technique of painting the colors are "brush-mixed". Just pull the bristles of the brush through each of the desired colors on your palette.

A WORD ABOUT COLOR

I think Sap Green is the floral painter's best friend, but is very bright and can rarely be used alone for foliage. Try brush-mixing a very, very small amount of Ultramarine Blue OR Alizarin Crimson OR Cad Red Medium with Sap Green to make a variety of gorgeous

foliage colors.

My favorite Brown is made with a mixture of equal parts of Alizarin Crimson and Sap Green. This is the most incredible color and can be used to paint an old straw basket, a clay pot or copper. It is also wonderful for woody stems and twigs. Once you work with this mixture, you may never want to use tubed Browns again!

HOW TO GET STARTED!

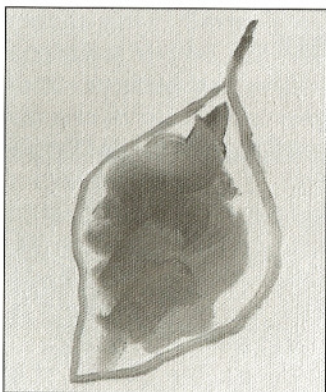
Begin by reading through the entire written instructions for the project you have chosen, to familiarize yourself with all of the suggested procedures. If necessary, refer to the Basic How-To Photos and take a few minutes to make a waxed-paper practice sheet of any component of the painting you may feel is necessary. (If you are lucky enough to have a new canvas wrapped in plastic, that plastic covering, before it is removed from the canvas, is also a wonderful place to practice brush strokes, allowing you the bounce of a stretched canvas.)

But, there is no substitute for the learning that takes place as you do an actual painting. Don't be afraid of the canvas, it's your friend! If you do make a brush stroke or flower you don't like, just brush it out and begin again. Very soon, you will be completing your own masterpieces -- truly experiencing "The Joy of Painting Flowers". Have fun, it's only paint!

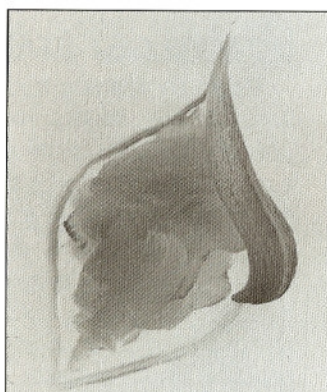


Basic How-To Photographs

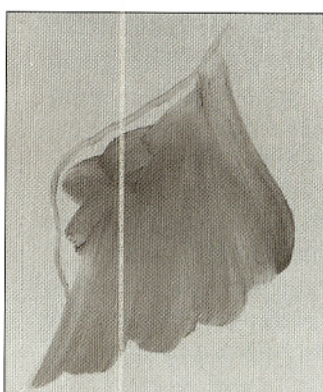
How To Paint A Basic Leaf



1. Start by using the small round brush and thinned paint to loosely sketch the basic shape of the leaf. Use the 1/2" brush and criss-cross strokes to block in leaf color in the center of the leaf.



2. Reload the 1/2" brush to a chiseled edge and angle the first stroke from the outside edge of the leaf to the base of the leaf.



3. Continue angling a series of overlapping strokes from the outside edge of the leaf to the center base of the leaf. Complete one side of the leaf . . .

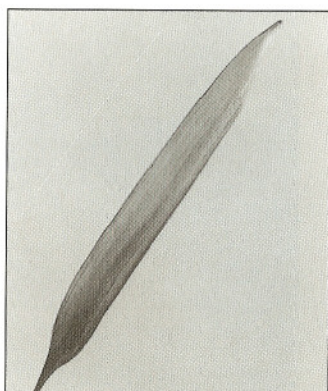


4. . . then repeat for the second side of the leaf. Use the chiseled edge of the brush to cut in a center vein.

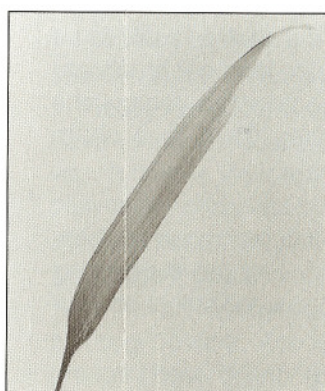
How To Paint A Tapered Leaf



1. Load the 1/2" or 3/4" brush to a chiseled edge. Start at the base of the leaf with a fine line, or stem . . .



2. . . turn the brush to its flat side for the entire length of the leaf . . .

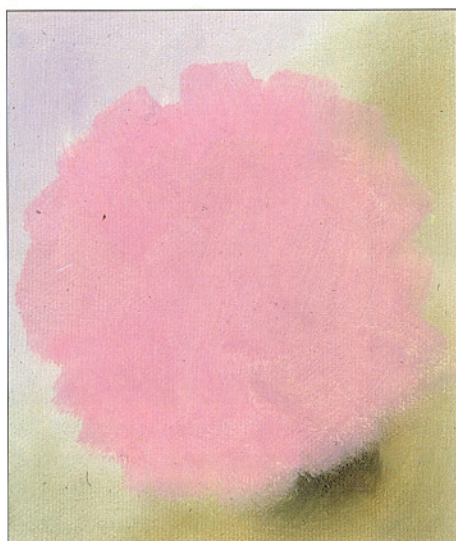


3. . . turn the brush back to its chiseled edge to complete the leaf with a long, thin, tapered tip.



4. You can paint a single tapered leaf, or clusters of tapered leaves. Paint large double-wide tapered leaves that bend and fold.

How To Paint A Basic Flower



1. Start by loosely sketching a circular flower shape about 3" or 4" in diameter. Use the 1/2" or 3/4" brush and a very thin mixture of flower color and painting medium to loosely block in the basic shape of the flower.



2. Use the 1/2" or 3/4" brush to add a small amount of dark color to the center of the flower. Fan the color out in the direction the flower is facing. Place a small amount of dark color under the cup and blend into the base of the flower.



3. Load the same brush to a chiseled edge with White. Beginning at the outside edge of the large back petals, apply pressure and slowly stroke towards the base of the petal, releasing pressure as you near the center of the flower.



4. Reloading the brush as necessary, continue fanning a series of overlapping strokes around each petal, keeping the outside edges of the petals loose and ruffy.



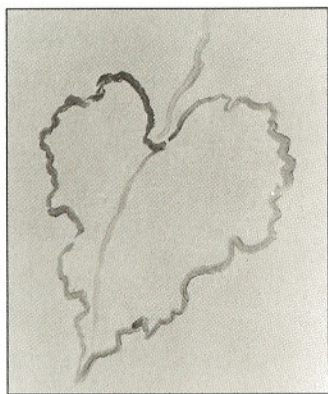
5. Round off the base of the two front flipped-up petals with long, curved strokes.



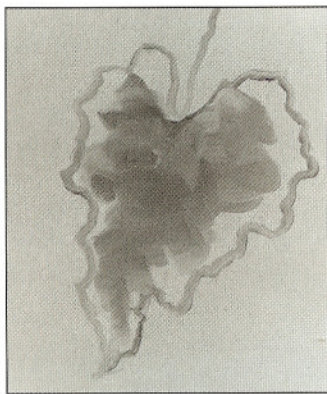
6. Final highlights, folds and ruffles can be added with additional White. Use the liner brush and thin dark color to add long stamens to the center of the flower.

Basic How-To Photographs (Continued)

How To Paint A Morning Glory Leaf



1. Start by using the small round brush and thinned paint to loosely sketch the basic shape of the leaf.



2. Use the 1/2" or 3/4" brush and criss-cross strokes to block in leaf color in the center of the leaf.



3. Reload the 1/2" brush to a chiseled edge and begin angling strokes from the outside edge of the leaf towards the center of the leaf.



4. Continue angling a series of overlapping strokes from the outside edge of the leaf to the center. Use the chiseled edge of the brush to cut in a center vein and to add folds and ruffles.

More Leaves



1. Paint basic leaves in clusters.



2. Add a water drop to a basic leaf.



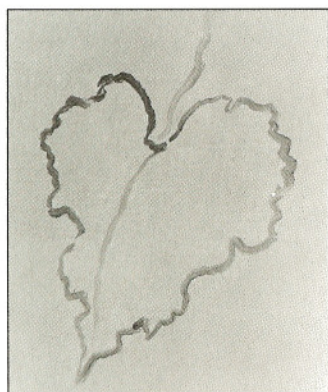
3. Paint clusters of daisies on clusters of leaves.



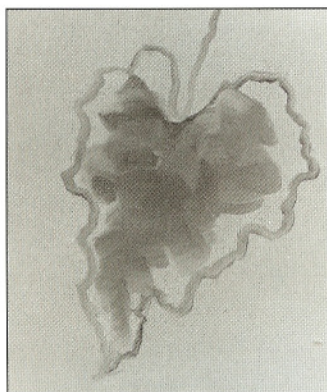
4. Small filler leaves made with the chiseled edge of the 1/2" or 3/4" brush. Try these leaves with the small round brush or the liner brush.

Basic How-To Photographs (Continued)

How To Paint A Morning Glory Leaf



1. Start by using the small round brush and thinned paint to loosely sketch the basic shape of the leaf.



2. Use the 1/2" or 3/4" brush and criss-cross strokes to block in leaf color in the center of the leaf.



3. Reload the 1/2" brush to a chiseled edge and begin angling strokes from the outside edge of the leaf towards the center of the leaf.



4. Continue angling a series of overlapping strokes from the outside edge of the leaf to the center. Use the chiseled edge of the brush to cut in a center vein and to add folds and ruffles.

More Leaves



1. Paint basic leaves in clusters.



2. Add a water drop to a basic leaf.

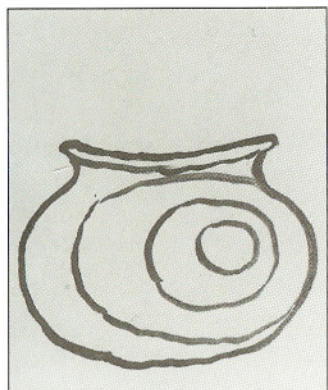


3. Paint clusters of daisies on clusters of leaves.

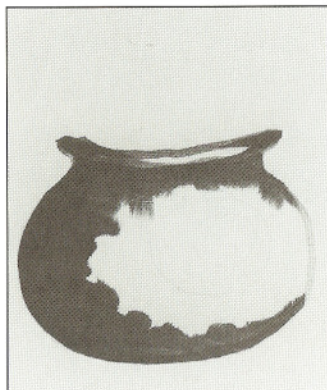


4. Small filler leaves made with the chiseled edge of the 1/2" or 3/4" brush. Try these leaves with the small round brush or the liner brush.

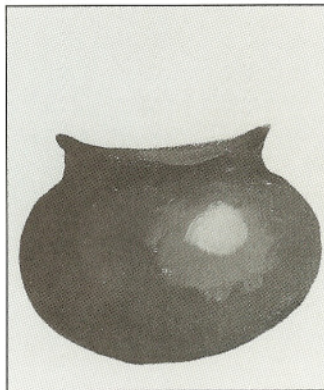
How To Paint A Pot



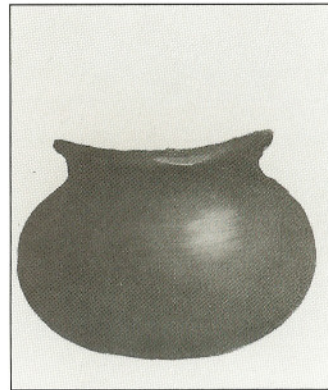
1. Start by loosely sketching a pot and the placement of four values of color.



2. Use the 1/2" or 3/4" brush and loose criss-cross strokes to block in the darkest value.

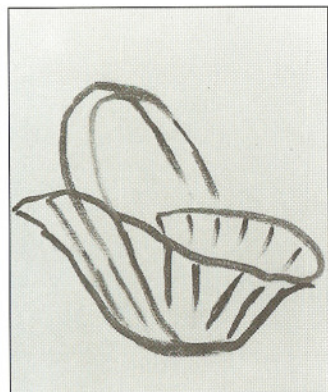


3. Add the middle value, the light value and the extra light value with loose criss-cross strokes.



4. With a clean, dry 1/2" or 3/4" brush, use criss-cross strokes to blend and merge the values. Complete the pot by blending with the 2" soft blender and curved, horizontal strokes.

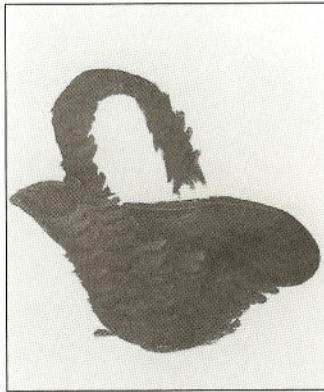
How To Paint A Basket



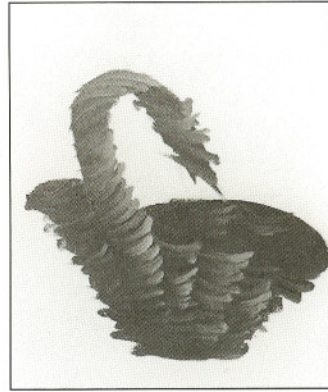
1. Lightly sketch the basket with the small round brush and a very thin mixture of paint.



2. Use the 1/2" or 3/4" brush to loosely underpaint the basket with criss-cross strokes.



3. Use a lighter mixture on the filbert brush and a series of slightly curved horizontal strokes to very loosely "weave" the basket.



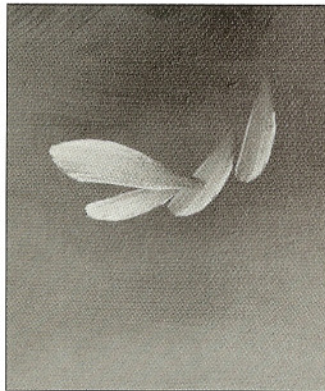
4. Add final highlights with a dry, lighter mixture and the filbert brush.

Basic How-To Photographs (Continued)

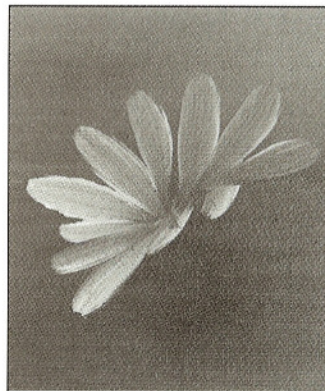
How To Paint A Daisy



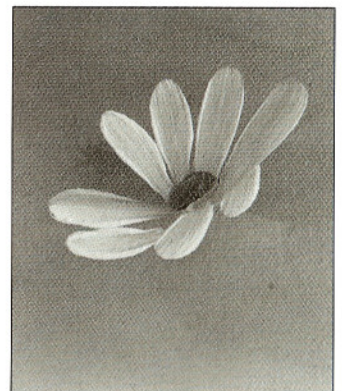
1. Load the filbert brush with thinned color. Use the side of the brush and very little pressure to paint two or three curved strokes, to indicate foreshortened petals, at the base of the daisy.



2. Starting at the outside edge of each petal, apply pressure to the brush, then release pressure as you stroke in towards the daisy center.



3. Continue adding petals to the desired degree of fullness. Surround the center with petals for a full-face daisy.



4. To complete the daisy, use Orange or Yellow on the filbert brush and a half-circular stroke to add the daisy center.

How To Paint Cluster Flowers (Lilacs, Hydrangeas And Geraniums)



1. Use the 1/2" brush and criss-cross strokes to loosely underpaint the mass of florets with a thin mixture.



2. With lighter color on the filbert brush, start in the lightest area of the flower and begin painting a few short-petaled florets.

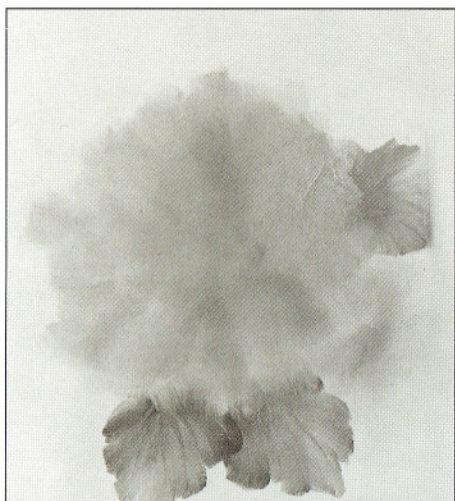


3. As you work away from the light source, paint just an indication of individual petals . . .

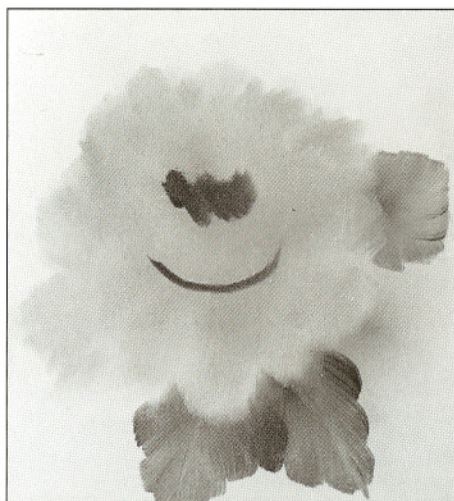


4. . . until the entire mass of florets is complete.

How To Paint A Rose



1. Start by loosely sketching a circular rose shape about 3" or 4" in diameter. Use the 1/2" or 3/4" brush and a very thin mixture of your rose color and painting medium to loosely block in the basic shape of the flower.



2. Use the 1/2" or 3/4" brush to add a small amount of dark color to the center of the rose and under the cup of the rose.



3. Fan the dark center out in the direction the rose is facing. Blend the dark color under the cup down into the base of the flower.



4. You may find it helpful at this stage to loosely sketch petal placement with thinned White and the small round brush.



5. Load the 1/2" brush with White. Starting at the outside edge of the rose and working towards the center (or from the center to the outside) paint large overlapping outside petals; smaller petals in the center of the rose.



6. Shape the cupped petals in the front of the rose, then use dry White on the 1/2" brush to add final highlights, folds and ruffles.



1. FANTASY FLOWERS

MATERIALS

Bob Ross Brushes:

1" Brush
#2 Liner Brush
1/2" Floral Brush
Floral Filbert

Optional Bob Ross Brushes:

2" Soft Blender Brush
3/4" Floral Brush
Small Round Floral Brush

Bob Ross Soft Paints:

Alizarin Crimson
Cad Yellow Light
Floral Pink
Mauve
Sap Green
Titanium White
Turquoise
Ultramarine Blue

Other Bob Ross Supplies:

Liquid White	Odorless Paint Thinner
Painting Medium	18 x 24 Canvas

This is a good starting project because it is an opportunity to paint the basic flower six times! It also allows you to experiment with color mixing.

Loosely sketch the placement of six flowers with a thin mixture of painting medium and Floral Pink on the filbert brush.

Be careful not to stack the flowers nor have one right in the center of the canvas. I think it's O.K. to have an even number of flowers; just be careful not to group them in pairs.

BACKGROUND

Begin by using the 1" brush to apply a thin, even coat of Liquid White to the background, allowing the flowers to remain dry and unpainted. Reload the 1" brush with various mixtures of Mauve, Turquoise and Ultramarine Blue and use loose criss-cross strokes to add subtle background colors. Blend the background lightly with a clean, dry 1" brush or the 2" soft blender brush. (See *Progressional Step 1.*)

Continue using the 1" brush and mixtures of Mauve, Ultramarine Blue and Turquoise to intensify the background colors and create dark shadowed areas near the flowers. (See *Progressional Step 2.*)

BACKGROUND FOLIAGE

Use mixtures of Titanium White, Mauve, Ultramarine Blue and Turquoise and the 1/2" or 3/4" brush to begin painting subtle background leaves. Also add some very pale, long, curving tapered leaves. You can create a very misty, hazy effect by blending some of the leaves into the background with the 1" brush or the soft blender brush. (See *Progressional Step 3.*)

Block in the dark foliage areas near the flowers with the 1/2" or 3/4" brush and loose criss-cross strokes, using a mixture of Sap Green and Ultramarine Blue.

UNDERPAINTING THE FLOWERS

Use the 1/2" brush and a very thin mixture of painting medium, Titanium White and Alizarin Crimson to underpaint the four Pink flowers. Try not to paint perfect, hard circles. Work quickly, using very little paint, but reloading the brush as necessary. Keep your strokes loose and flowing, creating soft, ruffled edges. (This step is very important to this technique.)

Underpaint the Peach-colored flowers with a very thin mixture of Floral Pink and Yellow. (See *Progressional Step 4.*)

Clean the 1/2" brush on a soft paper towel and establish the centers of the three upward-facing Pink flowers and the two Peach-colored flowers by placing a small amount of Alizarin Crimson in the center of each flower.

Again, clean the brush and use it to fan the dark color out in the direction that each flower is facing.

Reload the brush with Alizarin Crimson and add the dark shadowed area under the half-circular cup shape where the petals flip up in the center of each flower. Softly blend this color into the base of the flower, allowing the cupped area of the flower to remain light.

Add the dark center to the downward-facing Pink flower with Mauve. (See *Progressional Step 5.*)

You may find it helpful at this stage to use thinned Titanium White on the filbert brush to loosely sketch the petal placement of each flower.

FOLIAGE

After all of the flowers have been underpainted, begin adding foliage to your flower arrangement by lightly sketching the individual leaf placement with the filbert brush and a very thin mixture of painting medium and Sap Green.

To paint each of the dark leaves, load the 1/2" or 3/4" brush with a mixture of Sap Green and Ultramarine Blue and loosely block in the basic shape of the leaf.

Reload the brush with the leaf color, carefully smoothing the paint into the bristles. Starting at the base of the leaf and working towards the tip, angle a series of overlapping strokes from the outside edge of the leaf in towards the center. Try to keep the edges of the leaf uneven by varying the length of your strokes.

Reloading the brush as necessary, repeat for the second side of the leaf. Complete the leaf by cutting in a center vein with the chiseled edge of the brush.

Add tapered leaves with the 1/2" or 3/4" brush. Always thinning the paint with painting medium and loading the brush to a chiseled edge, paint each of the tapered leaves with one continuous stroke. Use mixtures of Sap Green with Ultramarine Blue and Sap

Green with a very small amount of Alizarin Crimson.

The lighter leaves are made with a mixture of Sap Green, Titanium White and Cad Yellow. (See *Progressional Step 5.*)

HIGHLIGHTING THE FLOWERS

To highlight each of the six flowers, load a clean, dry 1/2" brush with a mixture of a small amount of painting medium and Titanium White, carefully smoothing the mixture into the bristles. (*The bristles of the brush must be carefully groomed and very smooth!*)

Starting with the large back petals, place the carefully loaded brush at the outer edge of the first petal, just outside the initial underpainting. Apply pressure and slowly stroke in towards the center of the flower, releasing pressure as you near the dark flower center. Reload the brush and continue by fanning a series of overlapping strokes around each petal, being very careful to keep the outside edges of each petal loose and ruffy. Slightly curve the first and last stroke to "cup" the petal.

Reloading the brush as necessary, repeat for all petals, rounding off the base of each of the front, flipped-up petals with a long, curved stroke.

Use the liner brush and thinned Alizarin Crimson to add stamens to the centers of the flowers.

FINISHING TOUCHES

Add the clusters of daisies with the filbert brush and thinned dark foliage color to add the water drops, tiny buds and ferns and most importantly, your signature. (See *Progressional Step 6.*)

1. Fantasy Flowers



1. FANTASY FLOWERS

Progressional Steps



1. Sketch the placement of six flowers and cover the background with Liquid White. Add mixtures of Mauve, Turquoise and Ultramarine Blue to the background with the 1" brush and criss-cross strokes.



2. Intensify the background colors near the flowers with the 1" brush, then blend the entire background with the 2" soft blender brush.



3. Use the 3/4" brush to add subtle background leaves with mixtures of White, Mauve, Blue and Turquoise, then diffuse the foliage into the background by blending with the 2" soft blender brush.



4. Block in dark foliage areas with the 3/4" brush and mixtures of Green and Blue. Use the 1/2" brush to underpaint the flowers with thin mixtures of White and Crimson and Pink and Yellow.



5. Add Alizarin Crimson to the centers of five of the flowers and Mauve to one flower. Fan the color out in the direction the flower is facing. Then use the 3/4" brush to paint leaves with mixtures of Green, Blue, White and Yellow.



6. Highlight the flowers with the 1/2" brush and White. Add stamens with the liner brush and Alizarin Crimson. Use the filbert brush to paint clusters of small White daisies with Orange centers and your painting is ready for a signature.



2. MORNING GLORIES

MATERIALS

Bob Ross Brushes:

1" Brush
#2 Liner Brush
1/2" Floral Brush
Floral Filbert

Optional Bob Ross Brushes:

2" Blender Brush
3/4" Floral Brush
Small Round Floral Brush

Bob Ross Soft Paints:

Cad Orange
Cad Yellow Light
Mauve
Sap Green
Titanium White
Turquoise
Ultramarine Blue

Other Bob Ross Supplies:

Liquid White
Gray Gesso
Painting Medium
Odorless Paint Thinner
Foam Applicator
Masking Tape
18 x 24 Canvas

Begin by using strips of masking tape to mask off a trellis design with a 1 1/2" border on your canvas. Paint the exposed area of the canvas with a foam applicator and Gray gesso. When the gesso is dry, remove the strips of masking tape, allowing the border of the canvas to remain covered and protected with masking tape. (See *Progressional Step 1.*)

Use thinned Ultramarine Blue on the filbert brush or the small round brush to loosely sketch the placement of the morning glories. (See *Progressional Step 2.*)

BACKGROUND

Load the 1" brush with a very small amount of Liquid White, which has been tinted with a small amount of Orange, and use criss-cross strokes to paint the background below the flowers. Clean the brush and use various mixtures of Liquid White, Ultramarine Blue, Mauve and a small amount of Sap Green to paint the background area above the flowers. Allow the flowers to remain dry and unpainted at this stage. (See *Progressional Step 3.*)

FOLIAGE

Use the 1/2" brush to paint the leaves with various mixtures of Sap Green and Ultramarine Blue, Titanium White, Mauve and Cad Yellow. Morning Glory leaves are very distinctive, almost heart shaped. Paint them in clusters, cascading down from the top of the canvas. The larger leaves can be added with the 3/4" brush.

UNDERPAINTING THE FLOWERS

Loosely block in the flowers with a thin mixture of painting medium, Ultramarine Blue and Turquoise, allowing the center of each flower to remain unpainted. (See *Progressional Step 4.*)

Continue using the 1/2" brush to add Titanium

White, which has been tinted with Orange, to the center of each of the flowers. Clean your brush on a paper towel and fan the White mixture out from the center in the direction that each of the flowers is facing.

HIGHLIGHTING THE FLOWERS

These flowers are dark on the edges and light in the center. Load a clean 1/2" brush with a mixture of Ultramarine Blue and a small amount of Turquoise, smoothing the bristles to a chiseled edge. Shape each of the flowers with a series of short, overlapping strokes; applying pressure at the outside edge of the petal, then releasing pressure as you direct each stroke in towards the center of the flower. (See *Progressional Step 5.*) Use the chiseled edge of the 1/2" brush to define the centers of individual petals with a line of Titanium White. This line is very distinctive of morning glories.

CALYXES AND BUDS

Shape the base of the top flower with a mixture of Blue and Titanium White on the 1/2" brush then use thinned Sap Green and Ultramarine Blue on the filbert brush to add the calyx. With the small round brush, use thinned mixtures of Orange and Titanium White to add tiny centers to the flowers.

BUDS

Shape the petals of the buds with the 1/2" brush and Titanium White; then "tip" the petals with a small amount of Ultramarine Blue on the 1/2" brush. Again, add the calyxes with the filbert brush and a thinned mixture of Sap Green and Cad Yellow.

Remove the masking tape from the edges of the canvas, then use the 1/2" brush and mixtures of painting medium, Sap Green and Ultramarine Blue to extend some of the leaves out onto the White border.

DAISIES

Paint a cluster of daisies with thinned Titanium White and the filbert brush. To paint each daisy, use the side of the brush to start with a few curved, horizontal, strokes for the foreshortened petals. To paint each of the larger petals, apply pressure on the brush at the outside edge of the petal, stroke in towards the center of the daisy, releasing pressure to create a slim, tapered inside tip. Paint many petals, allowing the daisies to face in various directions. For full face daisies, no foreshortened petals; just clusters of petals completely surrounding the center. Add centers with thinned Orange on the filbert.

FINISHING TOUCHES

Use the liner brush and very thin mixtures of the various leaf colors to swirl in vines and tendrils and your painting is ready for a signature. (See *Progressional Step 6.*)

Suggestions:

- This morning glory painting would also work well on an 18 x 24 or larger canvas.
- You could also paint climbing roses, clematis, or other flowering vines on the lattice.
- Why not create a trellis with wide masking tape and paint flowering vines, freehand, climbing right up a kitchen wall? (If an entire wall seems too much to tackle, why not just a kitchen backsplash?)



2. Morning Glories

Mandevilla Vine



2. MORNING GLORIES

Progressional Steps



1. Use masking tape to mask off a trellis design with a 1½" border. Then use a foam applicator to paint the exposed area of the canvas with Gray gesso.



2. Use very thin Ultramarine Blue on the small round brush or the filbert brush to loosely sketch the morning glories.



3. Use the 1" brush to paint the lower portion of the canvas with a mixture of Liquid White and Orange. Paint the upper portion of the canvas with Liquid White, Blue, Mauve and Green. Allow the flowers to remain dry and unpainted. Blend.



4. Use the 1/2" brush to paint leaves with Green, Blue, White, Mauve and Yellow. Underpaint the flowers with the 1/2" brush and a very thin mixture of Blue and Turquoise. Allow the centers of the flowers to remain light.



5. Add a mixture of White and Orange to the center of each flower, then blend out in the direction that each flower is facing. Shape the petals with the 1/2" brush and dry mixtures of Blue and Turquoise.



6. Add the base of the flower and buds with White and Blue. Remove masking tape and extend leaves onto the border. Add White daisies and flower centers with the filbert brush; stems, tendrils and signature with the liner brush.



3. RED POPPIES IN A CLAY POT

MATERIALS

Bob Ross Brushes:

1" Brush
#2 Liner Brush
1/2" Floral Brush
Floral Filbert

Optional Bob Ross Brushes:

2" Soft Blender Brush
3/4" Floral Brush
Small Round Floral Brush

Bob Ross Soft Paints:

Alizarin Crimson
Black
Cad Orange
Cad Red Light
Cad Red Medium
Cad Yellow Light
Mauve
Sap Green
Titanium White
Turquoise
Ultramarine Blue

Other Bob Ross Supplies:

Black Gesso	Foam Applicator
Painting Medium	18 x 24 Canvas
Odorless Paint Thinner	

Start by using the foam applicator to cover the entire canvas with a thin, even coat of Black gesso and allow to dry completely.

When the gesso is dry, use the 1" brush to cover the entire canvas with a thin, even coat of painting medium.

Loosely sketch the clay pot, the flower placement and the table top with thinned Cad Red Medium on the filbert brush.

BACKGROUND

Use the 1" brush and criss-cross strokes to apply a very, very small amount of Cad Red Medium to the upper left corner of the background, above the flowers. Blend the background with the 1" brush or the soft blender brush. (See *Progressional Step 1.*)

CLAY POT

Make a Brown mixture on your palette by mixing equal portions of Alizarin Crimson and Sap Green.

In this painting the light source is on the right side, forcing the left side and the bottom of the pot into deep shadow. Use the 3/4" or 1/2" brush and the Brown mixture to block in the left side of the pot and the bottom of the pot. Reload the brush with a mixture of the Brown and Cad Orange and use criss-cross strokes to block in the middle value of the pot. Add the lightest area with a mixture of Orange, Cad Yellow and Titanium White. With a clean, dry 1/2" brush, use criss-cross strokes to lightly merge the colors. Finally, use the soft blender or the 1" brush and curved, horizontal strokes to blend the entire pot. Be very careful not to over blend. You can add reflected light to the left side of the pot with a mixture of Mauve and Turquoise on the 1/2" brush. (See *Progressional Step 2.*)

TABLE TOP

Underpaint the table top with the 3/4" or 1/2" brush and a very small amount of the Brown mixture. Define the planks of the table with Black. Add very subtle highlights to the edges of the table with mixtures of the Brown, Cad Yellow, Cad Orange and Cad Red Medium. Use the chiseled edge of the brush and pay close attention to angles. (See *Progressional Step 3.*)

FOLIAGE

Use the 1/2" or 3/4" brush and various mixtures of the Brown, Sap Green, Ultramarine Blue, Turquoise and Mauve to add the leaves and foliage to the arrangement.

UNDERPAINTING THE POPPIES

Underpaint the poppies with the 1/2" brush and a thin mixture of Alizarin Crimson and Cad Red Medium. (See *Progressional Step 4.*)

Use the 1/2" brush to create the dark center of each poppy with a small amount of Alizarin Crimson, fanning the color out in the direction the flower is facing. Also add Alizarin Crimson under the center cup-shape of the downward facing poppy. (See *Progressional Step 5.*)

You may find it helpful at this stage to sketch the poppy petals with thinned Cad Red Light on the filbert or small round brush.

HIGHLIGHTING THE POPPIES

Highlight the poppies with the 1/2" brush and Cad Red Light. Paint each petal with a series of overlapping strokes, reloading the brush as necessary.

Final subtle highlights can be added to just the edges of the petals with dry Cad Orange.

Underpaint the small buds and the large bud on the table top with the 1/2" brush and a mixture of Alizarin Crimson and Cad Red Medium. Highlight the buds with a small amount of Cad Red Light.

Use a thinned mixture of Sap Green and Cad Yellow and the filbert brush to add calyxes to the buds.

FINISHING TOUCHES

To complete the flowers, use thinned Black on the liner brush to add tiny stamens and dots of pollen to the centers of the flowers; highlight with tiny Yellow dots. Add some fallen leaves to the table top and your painting is complete. (See *Progressional Step 6.*)

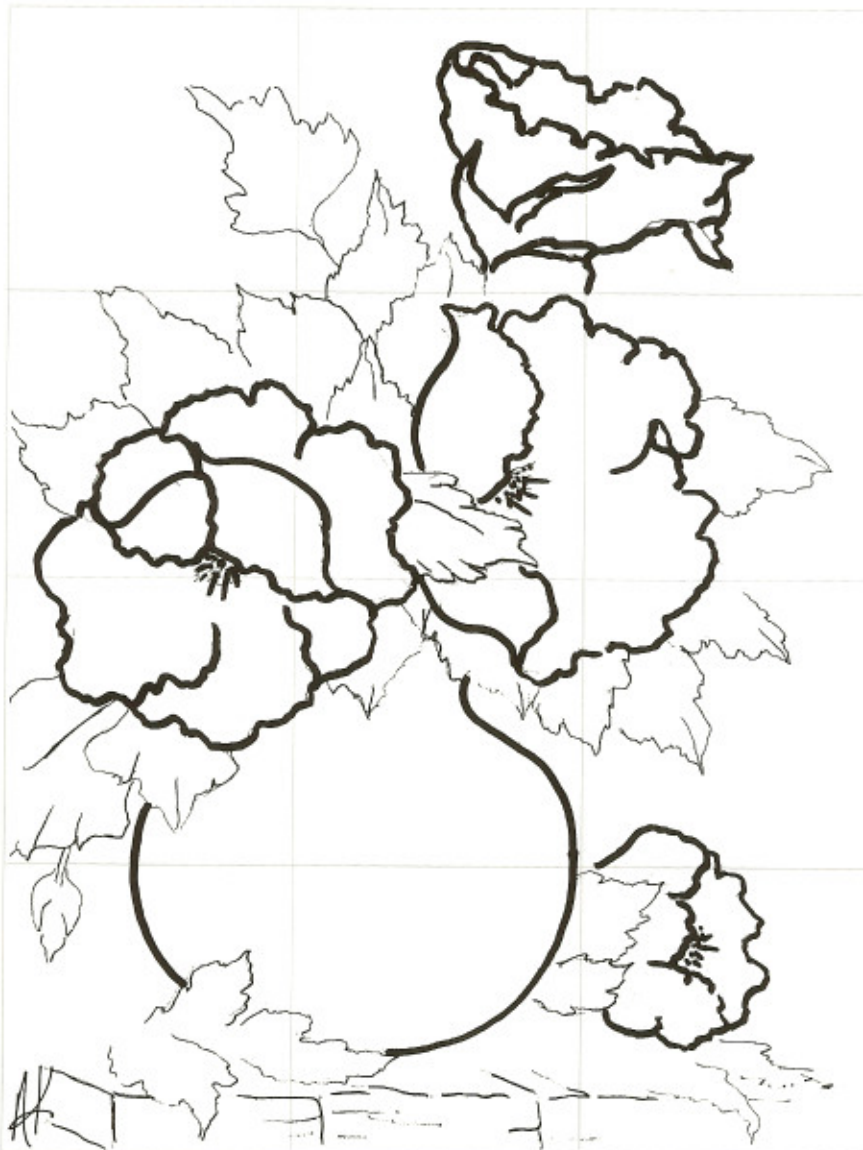


Poppy



Poppy

3. Red Poppies in a Clay Pot



3. RED POPPIES IN A CLAY POT

Progressional Steps



1. Start by painting the entire canvas with Black gesso. Use Red on the small round brush to sketch the clay pot, the flowers and the table top. Apply painting medium to canvas and paint background with the 1" brush and Cad Red.



2. Paint the dark value of the pot with Brown, the middle value with Brown and Orange and the light value with Orange, Yellow and White. Blend with the 2" soft blender brush. Add reflected light with Mauve and Turquoise.



3. Underpaint the table top with Brown. Define planks with Black. Use Brown, Yellow, Orange and Red to add very subtle highlights to the table top—careful of angles here!



4. Add foliage with the 3/4" brush and mixtures of Green, Blue, Turquoise and Mauve. Underpaint the poppies and large bud with the 1/2" brush and a very thin mixture of Alizarin Crimson and Cad Red Medium.



5. Use the 1/2" brush to add a small amount of dry Alizarin Crimson to the center and under the cup of each flower. Fan the color out in the direction that the flower is facing.



6. Highlight the flowers and buds with Cad Red Light. Add the small buds and a large bud and leaves to the table top. Add stamens with thinned Black on the liner brush. Highlight the stamens with tiny Yellow dots.



4. BLUE PARROT TULIPS

MATERIALS

Bob Ross Brushes:

1" Brush
#2 Liner Brush
1/2" Brush
Floral Filbert

Optional Bob Ross Brushes:

2" Soft Blender Brush
3/4" Floral Brush
Small Round Floral Brush

Bob Ross Soft Paints:

Alizarin Crimson
Cad Yellow Light
Mauve
Sap Green
Titanium White
Turquoise
Ultramarine Blue

Other Bob Ross Supplies:

Liquid White	Odorless Paint Thinner
Painting Medium	18 x 24 Canvas

This is a very energetic project, but well worth the effort. These tulips are called Blue Parrot Tulips, but they are really Mauve.

Begin by sketching the tulips with thinned Mauve and the small round brush or the filbert brush.

BACKGROUND

Paint the background with the 1" brush and criss-cross strokes, carefully working around and avoiding the flowers. Use a mixture of painting medium, Ultramarine Blue, Sap Green and Turquoise below and to the right of flowers. Add Titanium White to these background colors on the left side of the canvas, above the flowers.

To create the mottled effect in the background, dip the 1/2" brush into paint thinner and pass the blade of a knife across the bristles of the brush, directing the spray of paint thinner droplets to the desired areas of the background. You can tint the paint thinner with various mixtures of Mauve, Ultramarine Blue, Sap Green and Cad Yellow to create interesting effects. (See *Progressional Step 1.*)

LEAVES

Add long, double-wide tapered leaves with 3/4" brush and various mixtures of painting medium, Ultramarine Blue, Sap Green, Turquoise and Cad Yellow. Mist some of the leaves with paint thinner, if desired.

TULIPS

Underpaint each of the tulips with the 1/2" brush and a very thin mixture of painting medium and Mauve. (See *Progressional Step 2.*)

Darken the centers and add the shadowed areas of the tulips with a mixture of Ultramarine Blue and Alizarin Crimson. Pay close attention to brush strokes,

blending these dark areas out in the direction that the petal is facing. (See *Progressional Step 3.*)

To contour and highlight the individual tulip petals, proper loading of the brush is essential. Load the 1/2" brush with Titanium White which has been thinned with a very small amount of painting medium. Carefully smooth the paint into both sides of the bristles, forcing them to a chiseled edge.

Paint each tulip, one petal at a time; starting with the most distant petal and working forward. Start at the outside edge of the first petal, apply pressure to the brush, then as you stroke towards the base of the petal, release the pressure to create a long, smooth, stroke. Paint the entire petal with a series of long, flowing, silky, overlapping strokes. Continue painting all of the petals, allowing your brush to pull in some of the foliage colors, creating the illusion of transparency.

Use the chiseled edge of the brush with Titanium White to add the center line to some of the petals, which is so distinctive of tulips.

When you have completed all of the tulips, add the tiny stamen petals to the center of the "queen" tulip with the filbert brush and Cad Yellow. Shadow the tiny petals with a very small amount of Alizarin Crimson and highlight with Titanium White. Add the light area at the base of the stamen (in the center of the tulip) with a mixture of Titanium White and Cad Yellow on the filbert brush then use the small round brush or the liner brush and a thin mixture of Mauve and Blue to add tiny, dark dots in the light center of the tulip. (See *Progressional Step 4.*)

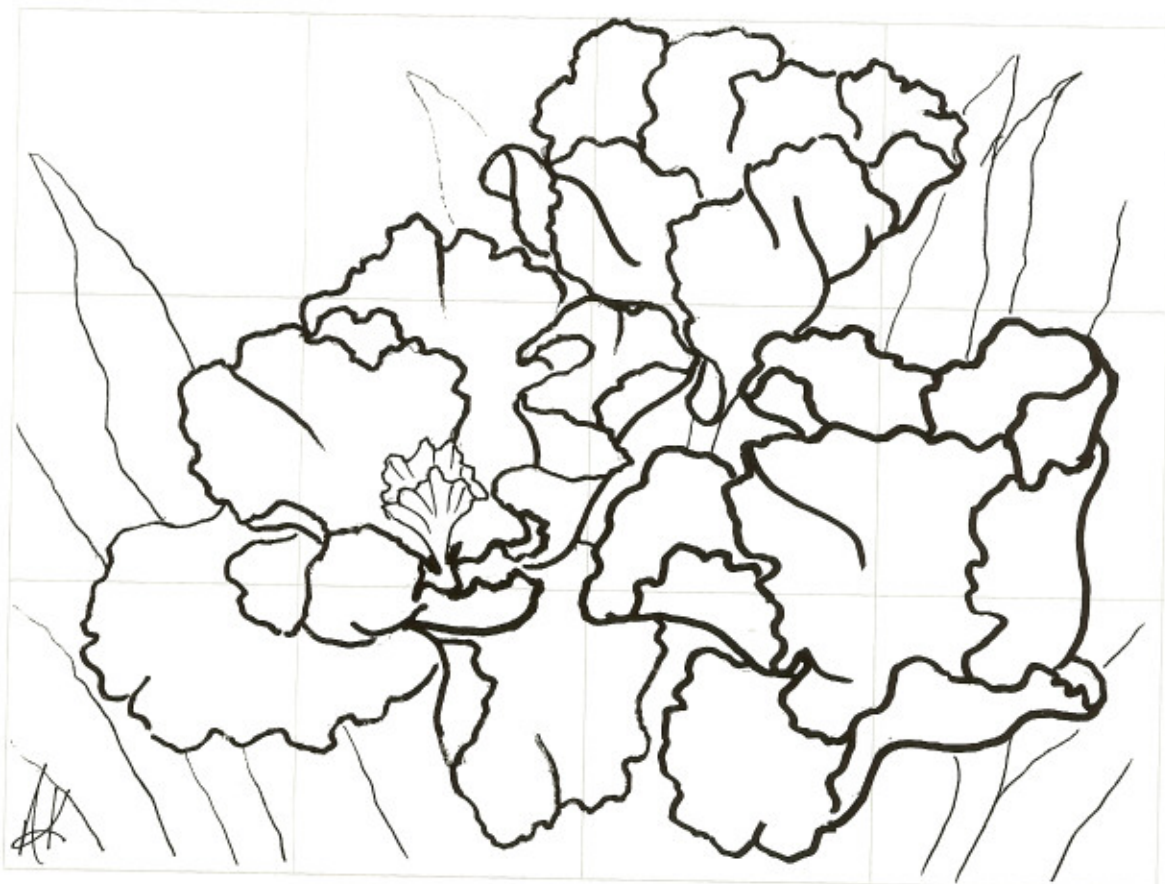
FINISHING TOUCHES

Don't forget to sign your masterpiece! Again, load the liner brush with thinned color of your choice. (To load the liner brush, thin paint color of your choice to an ink-like consistency by first dipping the liner brush into painting medium. Slowly turn the brush as you pull the bristles through the mixture, forcing them to a sharp point.) Apply very little pressure to the brush when signing your painting. Sign just your initials, first name, last name or all of your names. Sign in the left corner, the right corner or, as one artist signs, right in the middle of the canvas! The choice is yours. You might also consider including the date when you sign your painting. Whatever your choices, have fun, for hopefully with this painting you have truly experienced THE JOY OF PAINTING FLOWERS!

Suggestions:

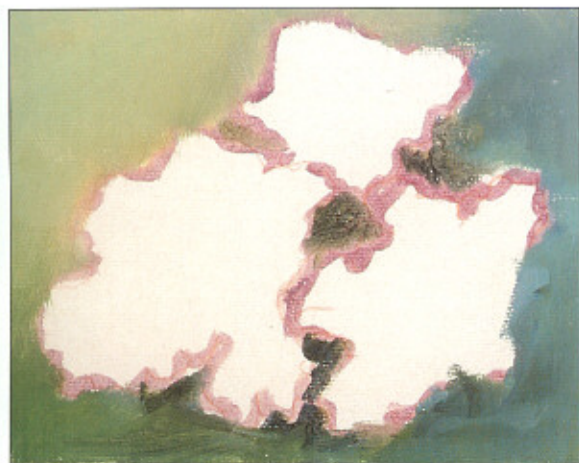
- These flowers are very complex. It may be helpful to make a detailed sketch of each tulip with a felt-tipped marker on waxed paper. Place this transparent paper pattern over each tulip after it has been underpainted and with the handle of your liner brush, or a pencil, sketch through the pattern to delineate each petal.
- You might consider painting just one single tulip for a pleasing composition.
- Also, parrot tulips bloom in many colors. Red would be a gorgeous alternative to the "Blue" tulip.

4. Blue Parrot Tulips

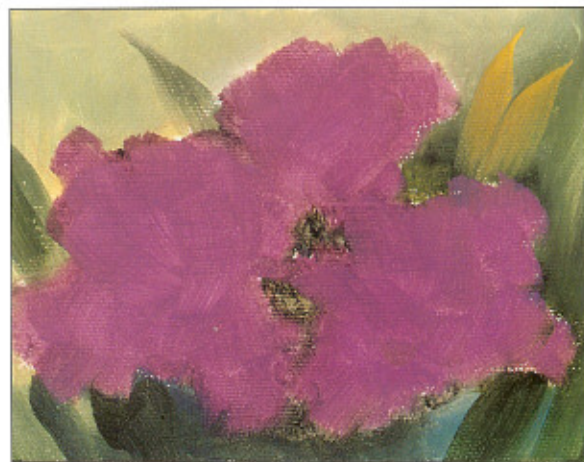


4. BLUE PARROT TULIPS

Progressional Steps



1. Begin by sketching the tulips with thinned Mauve on the small round brush. Paint the background with the 1" brush and criss-cross strokes using various mixtures of painting medium, Blue, Green, Turquoise and White. Create the mottled effect by spraying the background with paint thinner.



2. Add long, curved, double-wide leaves with the 3/4" brush and various mixtures of Blue, Green, Turquoise and Yellow. Mist again with odorless paint thinner. Underpaint the tulips with the 1/2" brush and a very thin mixture of painting medium and Mauve. Make very loose, long, flowing strokes. Allow your brush to pull in the foliage colors to create an illusion of transparency.



3. Darken the centers and shadowed areas of the tulips with a dry mixture of Ultramarine Blue and Alizarin Crimson. Use the 1/2" brush to carefully "sculpt" the flowers with brush strokes.



4. Highlight the tulips with the 1/2" brush and Titanium White. Start with the most distant tulip and work forward, completing each flower one petal at a time. Add the tiny stamen petals with the filbert brush and Cad Yellow. Shadow the stamen with Alizarin Crimson and highlight the stamen with White. Lighten the center of the "queen" tulip and add tiny dark dots. Don't forget to add White lines to the petals which are so distinctive of tulips.



5. POPPIES IN A COPPER POT

MATERIALS

Bob Ross Brushes:

1" Brush
#2 Liner Brush
1/2" Brush
Floral Filbert

Optional Bob Ross Brushes:

2" Soft Blender Brush
3/4" Floral Brush
Small Round Floral Brush

Bob Ross Soft Paints:

Alizarin Crimson
Black
Cad Orange
Cad Red Light
Cad Red Medium
Cad Yellow Light
Mauve
Sap Green
Titanium White
Turquoise
Ultramarine Blue

Other Bob Ross Supplies:

Gray Gesso
Painting Medium
Odorless Paint Thinner
Foam Applicator
18 x 24 Canvas

Use thinned Orange on the small round brush or the filbert brush to lightly sketch the copper pot and the placement of five poppies.

Before painting the background, make a Brown mixture on your palette by mixing equal portions of Alizarin Crimson and Sap Green.

BACKGROUND

Paint the background with the 1" brush and criss-cross strokes, carefully working around and avoiding the pot and the flowers.

Use a mixture of Ultramarine Blue and Sap Green on the upper portion of the canvas, adding just enough painting medium to keep the mixture flowing smoothly. Add Titanium White to lighten the mixture in the upper left corner, above the flowers. Add Black to the mixture on the left side and under the pot. The surface under the pot is painted with the Brown mixture, adding Black at the bottom of the canvas. Use Cad Yellow on the 1/2" or 3/4" brush to add a small amount of light sneaking out from behind the pot on the lower right side. Blend the entire background with the 2" soft blender brush or a clean, dry 1" brush. (See *Progressional Step 1.*)

COPPER POT

Use the 1/2" or the 3/4" brush and the Brown mixture to paint the left side and lower portion of the copper pot. Darken the left side of the pot with Ultramarine Blue and merge it right into the background. Block in the middle tone, including the right side of the pot with a mixture of the Brown, Cad Red Medium and Orange. Don't forget to use just enough painting medium to keep the paint flowing smoothly. The light area of the pot is Cad Orange. With a clean, dry 1/2" or 3/4" brush,

use criss-cross strokes to lightly blend and merge the colors. Since this is a copper pot, be very careful not to overblend; if you smooth the colors out too much, it will become a ceramic pot. The highlights on the pot are very angular strokes made with a dry mixture of Titanium White and Cad Yellow on the 1/2" or 3/4" brush. (See *Progressional Step 2.*)

FOLIAGE

Block in the dark foliage areas with criss-cross strokes and a mixture of Ultramarine Blue and Sap Green on the 1/2" brush. Continue using the 1/2" brush and various mixtures of Blue, Green and Mauve to paint the leaves. To paint each leaf, loosely block in the basic shape of the leaf, then reload the brush, carefully smoothing the paint into the bristles. Starting at the base of the leaf and working towards the tip, angle a series of overlapping strokes from the outside edge of the leaf in towards the center. Try to keep the edges of the leaf uneven by varying the length of your strokes. Reloading the brush as necessary, repeat for the second side of the leaf. Complete the leaf by cutting in a center vein with the chiseled edge of the brush. (See *Progressional Step 3.*)

POPPIES

Underpaint the Red poppy with a very thin mixture of painting medium and Cad Red Medium. Use the 1/2" brush and just block in the flower with long, loose, flowing strokes. Underpaint the Orange flower with thinned Cad Orange and the two Yellow flowers with thinned Cad Yellow. Use a thinned, mixture of Titanium White, Black, Cad Yellow and Sap Green to underpaint the White poppy. Don't be afraid to pull background and foliage colors into flowers; this will lend an air of transparency to your poppies. (See *Progressional Step 4.*)

Add dark centers to the Red, Orange and two Yellow flowers with a small amount of dry Alizarin Crimson. The center of the White flower is a dry mixture of Black, Sap Green and Cad Yellow. Fan this dark center color out in the direction that each of the flowers is facing. (See *Progressional Step 5.*)

Complete each of the poppies by highlighting one petal at a time. Starting with the Red poppy, load the 1/2" brush with Cad Red Light, carefully smoothing the paint into both sides of the bristles, to create a chiseled edge. Starting at the outside edge of the large back petal, apply pressure to the brush, then as you stroke towards the base of the petal, release the pressure to create a long, smooth, stroke. Paint the entire petal with a series of long, flowing, overlapping strokes. Vary the length of the strokes to create the ruffled edges. Continue painting all of the Red poppy petals, allowing



MATERIALS

Bob Ross Brushes:

1" Brush
#2 Liner Brush
1/2" Brush
Floral Filbert

Optional Bob Ross Brushes:

2" Soft Blender Brush
3/4" Floral Brush

Bob Ross Soft Paints:

Alizarin Crimson
Black
Cad Orange
Cad Red Light
Cad Red Medium
Cad Yellow Light
Mauve
Sap Green
Titanium White
Turquoise
Ultramarine Blue

Other Bob Ross Supplies:

Black Gesso
Painting Medium
Odorless Paint Thinner

Foam Applicator
18 x 24 Canvas

Begin by using the foam applicator to cover the entire canvas with a thin, even coat of Black gesso and allow to dry completely.

When the gesso is dry, use the 1" brush to apply a thin, even coat of painting medium to the entire canvas.

BACKGROUND

Continue using the 1" brush and criss-cross strokes to paint the background with a very, very small amount of Cad Red Light on the lower left side of the canvas. Clean and dry the brush and add Mauve to the upper left and a small amount of Turquoise to the lower right side of the canvas. Use a clean, dry 1" brush or 2" soft blender brush to blend and soften the background colors.

Make a Brown mixture on your palette with equal parts of Alizarin Crimson and Sap Green. Use the filbert brush to underpaint just the indication of the top of

6. BASKET OF SUNFLOWERS



a basket with the Brown mixture. Reload the filbert brush with a mixture of the Brown, Cad Orange and Cad Yellow and very sparingly apply subtle highlights to the basket. (See *Progressional Step 1.*) Loosely sketch the sunflowers with a mixture of painting medium and Cad Yellow on the filbert or small round brush.

LEAVES

Use the 3/4" or 1/2" brush to paint the leaves with various mixtures of Ultramarine Blue and Sap Green for the dark leaves and a mixture of Sap Green and Cad Yellow for the lighter leaves. Highlight some of the leaves with various mixtures of Titanium White with Turquoise and Mauve. (See *Progressional Step 2.*)

UNDERPAINTING THE SUNFLOWERS

Block in the sunflower petals with the 1/2" brush and

Cad Red Medium near the flower center and Cad Yellow at the edges. Be sure to add painting medium to these colors and try not to paint individual petals. Just mass in the basic shape of the flowers. Underpaint the buds with Cad Red Medium near the base of the petals and Cad Yellow on the tips of the petals.

Use the filbert brush to tap in the large, dark sunflower centers with a mixture of Black and your "home-made" Brown. (See *Progressional Step 3.*)

HIGHLIGHTING THE SUNFLOWERS

Highlight the sunflower centers by tapping with a small amount of dry Cad Red Light on the filbert brush.

Highlight flowers and buds with a mixture of Titanium White and Cad Yellow and the 1/2" brush. Try not to paint too many individual petals at this stage, rather paint loose masses of petals.

Add fat stems and calyxes with the filbert brush and a thinned mixture of Sap Green and Cad Yellow.

FINISHING TOUCHES

Finally, paint a few individual petals with the filbert brush and various mixtures of Titanium White and Cad Yellow. Allow some of the petals to flip right over the centers of some of the flowers.

Use thinned mixtures of Cad Red and Brown on the liner brush to add the tiny lines in petals, near the centers of the flowers. (See *Progressional Step 4.*)

And while you're using the liner brush, don't forget to sign your painting. Load the liner brush with thinned color of your choice.

To load the liner brush, thin the desired color to an ink-like consistency by first dipping the liner brush into painting medium. Slowly turn the brush as you pull the bristles through the mixture, forcing them to a sharp point. Sign your name with very little pressure, using just the tips of the bristles.

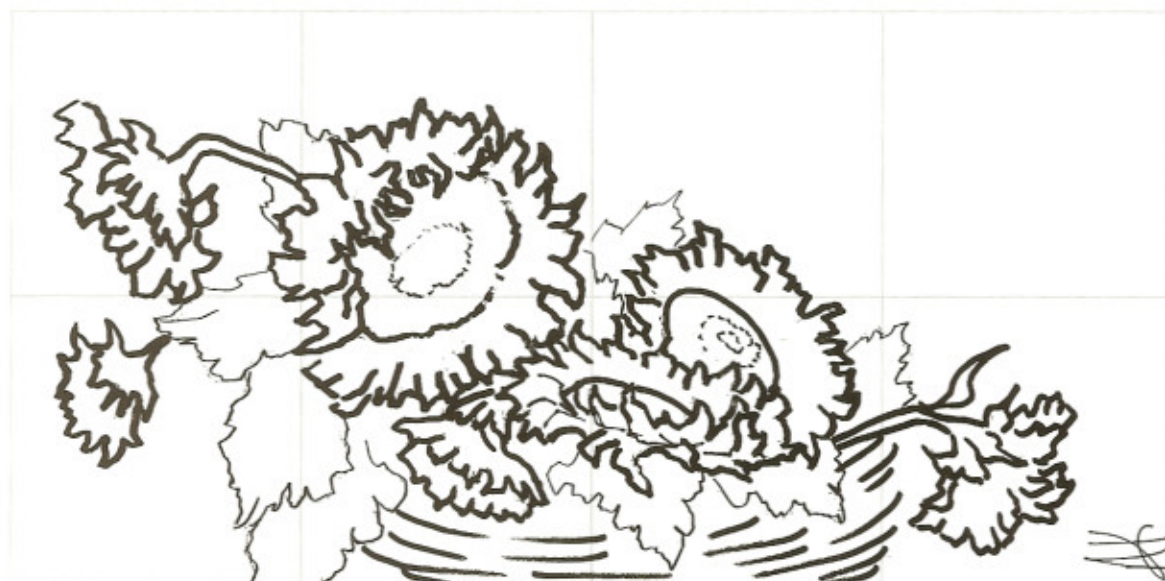
Sign just your initials, or your first name, last name or all of your names. Sign in the left corner, the right corner or one artist signs right in the middle of the canvas! The choice is yours. You might also consider including the date when you sign your painting. Whatever your choices, have fun, for hopefully with these sunflowers, you have truly experienced THE JOY OF PAINTING FLOWERS!



Sunflowers

Sunflowers

6. Basket of Sunflowers



6. BASKET OF SUNFLOWERS

Progressional Steps



1. Start by using a foam applicator to cover the entire canvas with a thin, even coat of Black gesso. When the Black gesso is dry, use the 1" brush to apply a thin, even coat of painting medium to the canvas. With the 1" brush and criss-cross strokes, apply Red, Mauve and Turquoise to the background. Blend lightly with the 2" soft blender brush. Use the filbert brush and Brown to "weave" the basket. Highlight the basket, very sparingly, with a mixture of Orange and Yellow, using the filbert brush.



2. Use the small round brush to loosely sketch the sunflowers with very thin Yellow. Use the 3/4" brush to paint large sunflower leaves with mixtures of Green and Blue for the dark leaves, Green and Yellow for the light colored leaves. Highlight some of the leaves with mixtures of White, Turquoise and Mauve.



3. Underpaint the sunflowers and the buds with the 1/2" brush. Mass in the base of the petals (near the sunflower centers) with thinned Red and the tips of the petals with Yellow and Orange. Don't paint petals, yet. Use the filbert brush to tap Brown into the sunflower centers.



4. Highlight the sunflower centers by tapping with dry Red on the filbert brush. Highlight the petals of the flowers and buds with a mixture of White and Yellow and the 1/2" brush. Paint calyxes and fat stems with thinned Green and Yellow on the filbert brush. Add some individual petals flipping over the dark centers of the flowers and use thinned mixtures on the liner brush to add distinctive lines to the petals. Also use thinned paint on the liner brush to add your signature.



MATERIALS

Bob Ross Brushes:

1" Brush
#2 Liner Brush
1/2" Brush
Floral Filbert

Optional Bob Ross Brushes:

2" Soft Blender Brush
3/4" Floral Brush
Small Round Floral Brush

Bob Ross Soft Paints:

Black
Cad Yellow Light
Mauve
Sap Green
Titanium White
Turquoise
Ultramarine Blue

Other Bob Ross Supplies:

Gray Gesso
Painting Medium
Odorless Paint Thinner
Foam Applicator
18 x 24 Canvas

The iris is the most elegant, regal and majestic of all flowers and blooms in every imaginable color. Some irises are orange, some are pink, brown, yellow, burgundy, white, even black. Each of these proud standing flowers has six petals; the three top petals are the stands, and the three bottom petals are the falls. Often the flower is two-toned (three dark petals and three light petals) but very often all six petals are the same color. It is not difficult to paint this very dramatic flower. Paint several for your friends; I don't know anyone who doesn't love and wouldn't appreciate an iris painting.

Begin by using the foam applicator to paint the entire canvas with a thin, even coat of Gray gesso and allow to dry completely.

When the canvas is dry, use the filbert brush or small round brush to sketch the iris. Sketch the three top petals with a thin mixture of painting medium and Titanium White. Sketch the three lower petals with thinned Mauve.

BACKGROUND

Use the 1" brush and criss-cross strokes to apply a very small amount of Cad Yellow above the right side of the iris. Add various mixtures of Mauve and Ultramarine Blue above the left side and below the iris. You can also add a small amount of Turquoise to the background below the iris. (*See Progressional Step 1.*)

LEAVES

Paint large tapered leaves with the 1/2" or 3/4" brush and various mixtures of Ultramarine Blue, Sap Green, Turquoise, Cad Yellow and Titanium White. (*See Progressional Step 2.*)

UNDERPAINTING THE IRIS

Underpaint the top of the iris with the 1/2" brush and

a thin mixture of painting medium and an Off-White color made from Titanium White blended with a small amount of Black, Turquoise and Mauve. Use very loose, flowing strokes. Add additional Turquoise and Mauve to the dark shadowed areas of the three top petals.

Define the tiny inside petal with a very small amount of dry White on the 1/2" brush. (*See Progressional Step 3.*)

Underpaint lower petals with the 1/2" brush and a thin mixture of Mauve and Ultramarine Blue. Add more of the Blue to darken the shadowed areas of the lower petals. (*See Progressional Step 4.*)

HIGHLIGHTING THE IRIS

To define and highlight individual iris petals, proper loading of the brush is essential.

Clean and dry the 1/2" brush, then reload it with a very small amount of painting medium and Titanium White, carefully smoothing the mixture into the bristles.

Highlight each of the three top petals with a series of long, flowing, overlapping strokes, allowing your brush to pull in some of the foliage colors, creating the illusion of transparency.

Use the chiseled edge of the brush with dry Titanium White to add the folds and ruffles to the petals, which are so distinctive of an iris. (*See Progressional Step 5.*)

The lower petals of this iris are quite dark. Load the 1/2" brush with Mauve, carefully smoothing the bristles, and shape each of the three large petals with a series of long, flowing strokes.

Use a very, very small amount of Titanium White to highlight the top of the center petal.

FINISHING TOUCHES

The beard is underpainted with Alizarin Crimson, then highlighted with tiny dots of Cad Yellow and Titanium White using the small round brush or the tip of the filbert brush. You can also add a small amount of Cad Yellow to the base of the small, White, inside petal.

Shape the buds with the 1/2" brush and a mixture of Mauve and Blue. Highlight the buds with the 1/2" brush and Titanium White. Use a mixture of Sap Green and Cad Yellow to add the calyxes to the buds.

To complete the iris, use the liner brush and various thinned mixtures of Mauve and Ultramarine Blue and Titanium White to add veins to the petals.

Suggestions:

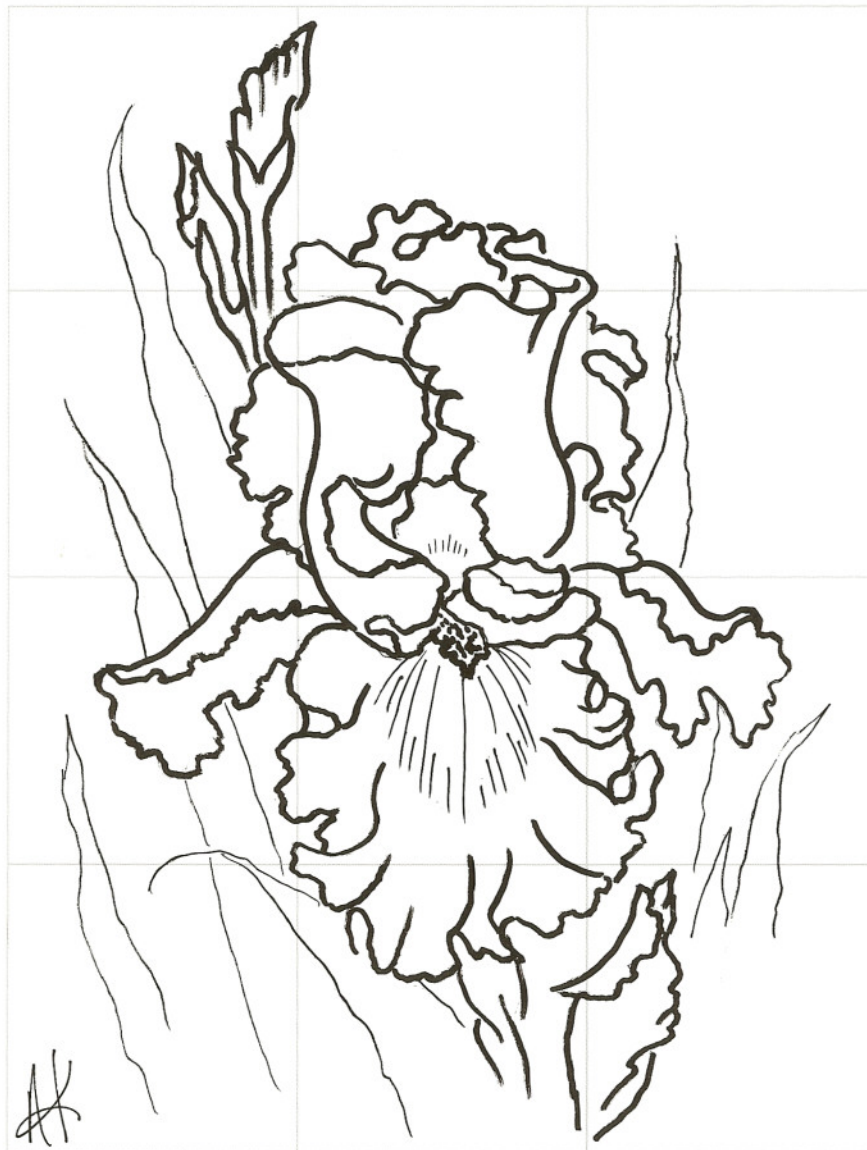
- I have a wonderful neighbor who opens her iris garden for public viewing each spring. There are hundreds and hundreds of irises, each a different color and species; the largest selection I have ever seen! Each year, she allows me to take photographs of her flowers and I would like to share one of those photographs with you.

- Why not paint a Yellow, Orange, Pink, Brown or Black iris? The technique remains the same, only the color mixtures change.



7. Iris

Iris



7. IRIS

Progressional Steps



1. Use a foam applicator to paint the entire canvas with Gray gesso. When the canvas is dry, sketch the iris, apply painting medium, then paint the background with the 1" brush and mixtures of Yellow, Mauve, Blue and Turquoise.



2. Paint large tapered leaves with the 3/4" brush and mixtures of Green, Blue, Turquoise and White.



3. Underpaint the top of the iris with the 1/2" brush and a thin mixture of White, Black, Turquoise and Mauve. Underpaint the lower petals with a thin mixture of Blue and Mauve. Add Blue to the shadowed areas.



4. Highlight the top petals of the iris with the 1/2" brush and dry Titanium White.



5. Highlight the dark lower petals with the 1/2" brush and Mauve with a very, very small amount of White.



6. Add the beard with Alizarin Crimson, Yellow and White. Paint the buds with the 1/2" brush and Mauve and Blue. Highlight the buds with White, add calyxes with Green and Yellow. Vein the iris petals with Mauve, Blue and White.



8. HANGING POT OF WHITE FLOWERS WITH FUCHSIAS

MATERIALS

Bob Ross Brushes:

1" Brush
#2 Liner Brush
1/2" Brush
Floral Filbert

Optional Bob Ross Brushes:

2" Soft Blender Brush
3/4" Floral Brush
Small Round Floral Brush

Bob Ross Soft Paints:

Alizarin Crimson
Black
Cad Yellow Light
Mauve
Sap Green
Titanium White
Turquoise
Ultramarine Blue

Other Bob Ross Supplies:

Liquid White	Odorless Paint Thinner
Painting Medium	18 x 24 Canvas

This is an exercise in White — — proving that you must use a lot of color in order to paint White flowers.

Begin by using the small round brush or the filbert brush to loosely sketch the hanging pot with a very thin mixture of Blue and painting medium. Sketch the flower placement with thinned Mauve. Try not to make your initial flower sketch too large; remember, these flowers tend to grow as you are painting them. Also, remember to allow a small portion of the lip of the pot to remain exposed; don't cover the entire top of the pot with flowers, we need to pull a cord through the lip of the pot, so space your flowers accordingly.

Carefully working around the pot and flowers, use the 1" brush to cover the canvas with a thin, even coat of Liquid White, avoiding the flowers and the pot; they should remain dry and unpainted at this stage.

BACKGROUND

The background colors are very subtle. Continue to use the 1" brush and criss-cross strokes to add a small amount of Mauve above the flowers on the left side. Add Ultramarine Blue to the left of pot and a mixture of Ultramarine Blue and Mauve above the flowers on the right side of the canvas. Intensify the Blue-Mauve mixture near the flowers to begin the suggestion of foliage. (*See Progressional Step 1.*)

The source of light in this painting is on the right side. Use the 1/2" or 3/4" brush and a mixture of Titanium White, Ultramarine Blue and Turquoise to block in the left, shadowed side of the pot. Extend this shadowed color around the bottom of the pot and across the top of the pot. Continuing to use the 1/2" or 3/4" brush and criss-cross strokes, paint the middle value of the pot, adding Titanium White to the Blue-

Turquoise mixture. The lightest area of the pot is pure White. Use the 1/2" or 3/4" brush and criss-cross strokes to blend and merge the three values.

Lightly blend the entire pot with long, curved, horizontal strokes, using a clean, dry 1" brush or the 2" soft blender brush. Be very careful not to overblend! (*See Progressional Step 2.*)

LEAVES

Use the 1/2" or 3/4" brush to paint very pale, subtle basic leaves and long tapered leaves with various mixtures of Titanium White, Mauve and Ultramarine Blue. (*See Progressional Step 3.*)

Add the darker foliage with the 1/2" or 3/4" brush and mixtures of Sap Green and Ultramarine Blue. Allow the leaves to cascade down from the pot, but again be careful to leave a small area of the top of the pot to remain exposed.

UNDERPAINTING THE FLOWERS

Underpaint the three White flowers with a very thin mixture of painting medium, Titanium White, Black, Turquoise and Mauve. Use the 1/2" brush and long, flowing strokes. When underpainting the flowers, try not to paint perfect, hard circles. Work quickly, using very little paint, keeping your strokes loose and flowing, creating an uneven shape with soft, ruffled, edges. (*This step is very important to this technique.*)

After all of the flowers have been blocked in, add the centers with a small amount of a dry, dark-shadow mixture of Titanium White, Black and Mauve. Use the 1/2" brush and fan the color out in the direction that each flower is facing.

You may find it helpful to reload the 1/2" brush with the shadow color and establish the dark area under the half-circular cup shape (where the petals flip up over the center of the flower). Clean the brush and softly blend this color into the base of the flower, allowing the cupped area of the flower to remain light.

You may also prefer to loosely sketch the petal placement. (*See Progressional Step 4.*)

HIGHLIGHTING THE FLOWERS

Load a clean, dry 1/2" brush with Titanium White (thinned with a small amount of painting medium, if necessary to keep the paint flowing), carefully smoothing the paint into the bristles of the brush. (*The bristles of the brush must be carefully groomed and very smooth!*)

Starting with the large back petals, place the carefully loaded brush at the outer edge of the first petal, just outside the sketch. Apply pressure and slowly

stroke in towards the center of the flower, releasing pressure as you near the dark flower center. Reload the brush and continue by fanning a series of overlapping strokes around each petal, being very careful to keep the outside edges of each petal loose and ruffy. Slightly curve the first and last stroke to "cup" the petal.

Repeat for all petals, rounding off the base of each of the front, flipped-up petals with a long, curved stroke.

Final highlights can be added to just the edges of the petals with dry White. (See *Progressional Step 5*.)

CORDS

Use the filbert brush and a thin mixture of Black and Ultramarine Blue to paint the three cords that suspend the pot. Extend one of the cords right down over the flowers, through the lip and around the pot to the base of the container. Underpaint a large knot and tassel under the pot and a small knot and tassel under the lip of the pot. Highlight the cords and the knots with White and the filbert brush.

FUCHSIAS

Underpaint the fuchsias and buds with thinned Mauve on the 1/2" brush. Highlight, shaping the individual petals with dry Titanium White. The long, flowing tapered petals at the base of the fuchsias are added with a thinned mixture of Mauve and Alizarin Crimson.

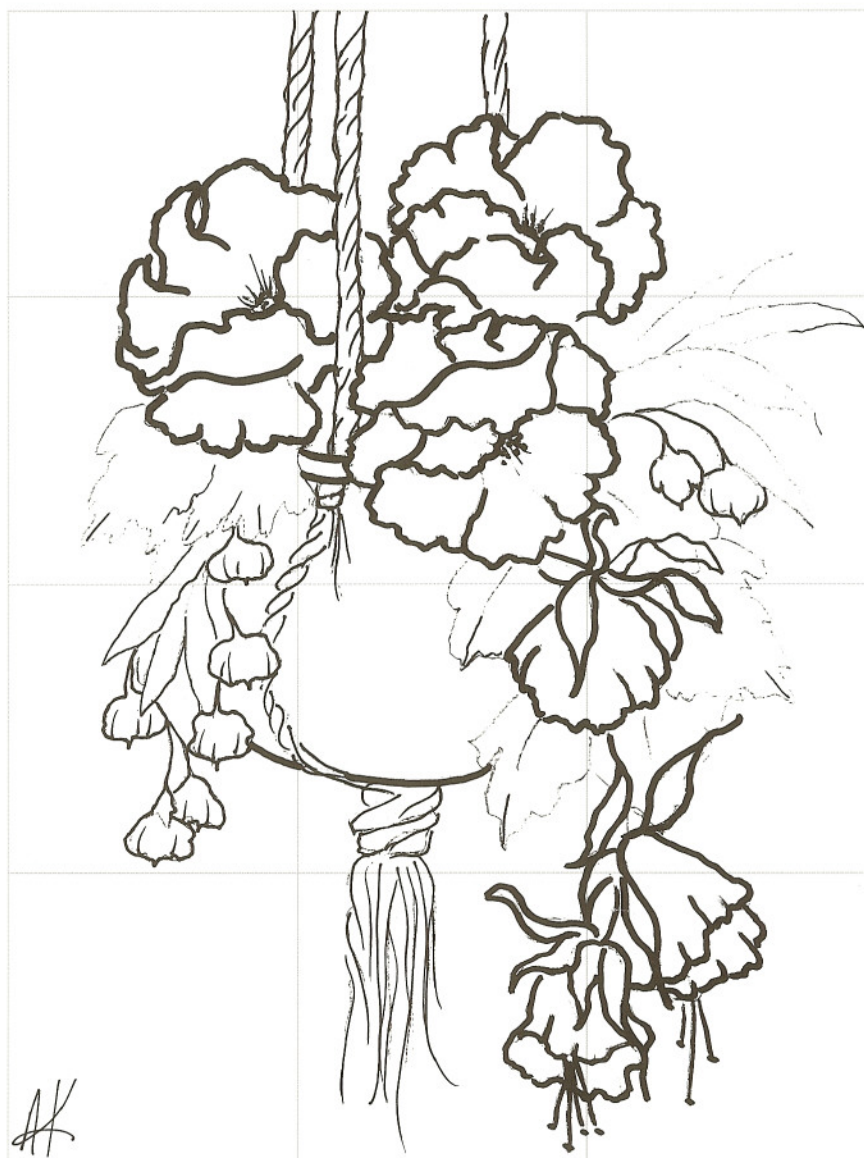
Add stems with the chiseled edge of the liner brush and a thinned mixture of Sap Green and Cad Yellow. Also use Green and Yellow on the filbert brush to add the calyxes and small tapered leaves to your arrangement.

FINISHING TOUCHES

Use the liner brush and a very thin mixture of Mauve and Alizarin Crimson to add tiny stamens to the centers of the White flowers and long stamens to the centers of the fuchsias.

Use thinned Black, White, Mauve and Turquoise on the liner brush to add some long, flowing strings to the tassels.

8. Hanging Pot of White Flowers with Fuchsias



8. HANGING POT OF WHITE FLOWERS WITH FUCHSIAS

Progressional Steps



1. Start by using the small round brush to sketch the pot with Blue and the six flowers with Mauve. Then, use the 1" brush to cover the canvas with Liquid White. Add various mixtures of Mauve and Blue to the background and blend.



2. Paint the hanging pot with the 3/4" brush and various mixtures of White, Blue, and Turquoise. Blend with the 2" soft blender brush and curved, horizontal strokes. Be very careful not to overblend.



3. Paint very pale, subtle basic leaves and tapered leaves with mixtures of White, Mauve and Blue.



4. Add dark foliage with Green and Blue. Block in the three White flowers with a light mixture of White, Black, Turquoise and Mauve. The dark centers are added with a darker mixture of White, Black, Turquoise and Mauve.



5. Use the 1/2" brush and White to highlight the flowers with a series of long, flowing, overlapping strokes. Reloading the brush as necessary, keep the edges of the petals ruffy.



6. Paint the cords with Black and Blue and the filbert brush. Add the fuchsias with the 1/2" brush and Mauve. The small tapered petals are Mauve and Alizarin Crimson. Use the liner brush to add long stamens to the fuchsias.



9. OVAL ROSES

MATERIALS

Bob Ross Brushes:

1" Brush
#2 Liner Brush
1/2" Floral Brush
Floral Filbert

Optional Bob Ross Brushes:

2" Soft Blender Brush
3/4" Floral Brush

Bob Ross Soft Paints:

Alizarin Crimson
Cad Red Light
Cad Red Medium
Cad Yellow Light
Floral Pink
Mauve
Sap Green
Titanium White
Turquoise
Ultramarine Blue

Other Bob Ross Supplies:

Liquid White
Painting Medium
Odorless Paint Thinner
16 x 20 Oval Canvas

Start by using a very thin mixture of painting medium and Floral Pink on the filbert brush to locate your flowers by loosely sketching four circular shapes about three or four inches in diameter. (Don't make these initial sketches too large; keep in mind that these flowers tend to "grow" as you are painting them.)

Use the 1" brush to apply a very thin coat of Liquid White to the entire background, allowing the roses to remain dry and unpainted. (See *Progressional Step 1.*)

BACKGROUND

Continue using the 1" brush and criss-cross strokes to paint the area above the flowers with a small amount of Mauve. Use a mixture of Turquoise and Mauve below the flowers. Lightly blend the background with the 1" brush or the 2" soft blender brush, allowing the color to remain more intense near the roses. (See *Progressional Step 2.*)

FOLIAGE

Use the 3/4" or 1/2" brush to paint the indication of very pale background leaves with various mixtures of Titanium White, Mauve and Turquoise. (See *Progressional Step 3.*)

Add the darker leaves with the 3/4" or 1/2" brush and various mixtures of Sap Green and Ultramarine Blue, Sap Green and Alizarin Crimson and Sap Green and Cad Yellow.

ROSES

Use a very thin mixture of Floral Pink and Yellow on the 1/2" brush to underpaint the two Peach-colored roses. Try not to paint perfect, hard circles. Work quickly, using very little paint, keeping your strokes loose and flowing, creating an uneven shape with soft, ruffled, edges. (This step is very important to this technique.)

Underpaint the Pink rose with a very thin mixture of White, which has been tinted to a gorgeous Pink with a

small amount of Alizarin Crimson. Block in the Red rose with Alizarin Crimson. (See *Progressional Step 4.*)

When you are satisfied with your basic rose shapes, still using the 1/2" brush, add a small amount of dry (no medium) Alizarin Crimson to the centers of the two Peach-colored roses. Clean the brush with a paper towel and use it to fan the dark color out in the direction that the roses are facing.

Reload the brush with Alizarin Crimson and establish the dark shadowed area under the half-circular cup shape in the center of each flower. Softly blend this color into the base of the rose, allowing the cupped area to remain quite light. Repeat by using Mauve for the Pink rose and a mixture of Blue and Alizarin Crimson for the Red rose.

At this stage, you may find it helpful to use thinned White on the small round brush to loosely sketch the petal placement of each of the roses. Sketch the petals of the Red rose with Cad Red Medium. (See *Progressional Step 5.*)

HIGHLIGHTING THE ROSES

To highlight the Peach-colored roses and the Pink rose, load a clean, dry 1/2" brush with a mixture of a small amount of painting medium and Titanium White, carefully smoothing the mixture into the bristles of the brush. (The bristles of the brush must be full of paint and very smooth!)

Begin by reinforcing the cup of the rose with a curved, horizontal stroke. Reloading the brush with White as necessary, start in the center of the rose and paint small overlapping petals. Carefully directing all strokes to the center of the flower, continue adding layers of progressively larger petals that radiate out from the center of the rose. You can also paint one or two folded-up petals right over the cup of the rose. Try to keep the roses very smooth and silky — use the 2" soft blender brush to lightly blend away any harsh brush strokes.

Final highlights can be added to just the edges of the petals with dry White.

Highlight the Red rose with Cad Red Light.

FINISHING TOUCHES

Use a mixture of thinned Floral Pink and Yellow on the filbert brush to shape the rose buds, then add the calyxes with thinned Green and Yellow.

Underpaint the small flowers with the filbert brush and thinned White, then overstroke to highlight with dry Floral Pink. The centers of the small flowers are a mixture of Green and Yellow.

Use the small round brush and thinned Alizarin Crimson to add tiny stamens to the centers of the roses.

Add stems and twigs with the liner brush and various thinned mixtures of Green and your oval is ready for a signature. (See *Progressional Step 6.*)

Suggestion:

- You may prefer to paint this picture on a rectangular-shaped canvas with an oval border. Cover the entire canvas with Contact Paper from which you have removed a center oval shape. (A 14 x 20 oval for an 18 x 24 canvas). Paint the roses on the exposed area of the canvas then, remove the Contact-Paper to expose your Oval Roses.



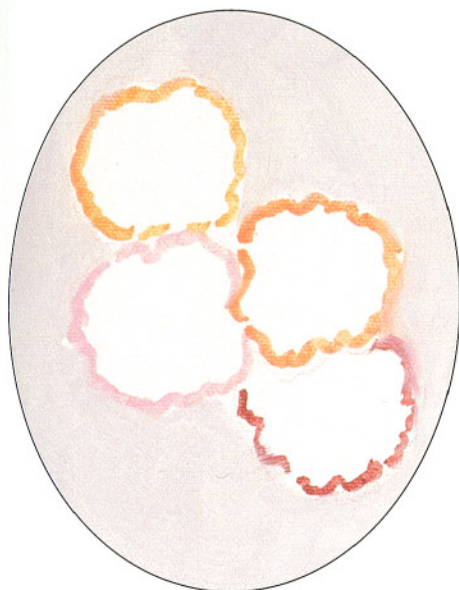
9. Oval Roses

Roses



9. OVAL ROSES

Progressional Steps



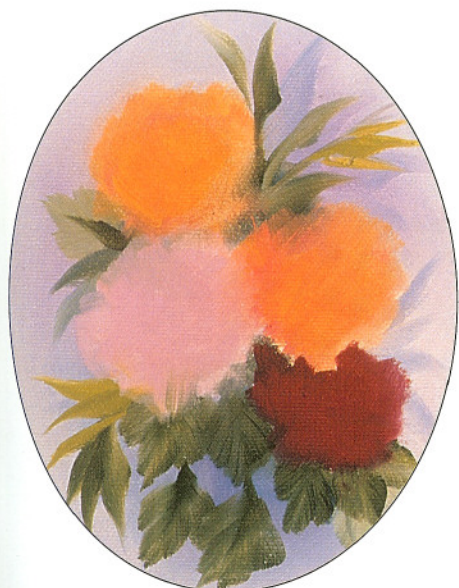
1. Start by sketching the position of four roses with thinned Floral Pink on the small round brush. Don't make these sketches too large; flowers grow as you are painting them. Use the 1" brush to cover the background with Liquid White.



2. Use the 1" brush and criss-cross strokes to add mixtures of Mauve and Turquoise to the background. Blend with the soft blender brush, allowing the color to remain more intense near the flowers.



3. Use the 3/4" brush to paint very pale background leaves with mixtures of White, Turquoise and Mauve. Paint large basic leaves and tapered leaves. You can diffuse the leaves with the soft blender.



4. Add dark foliage with the 3/4" brush and mixtures of Green and Blue. Use the 1/2" brush to underpaint two roses with a mixture of Pink and Yellow, one rose with Pink and one rose with Alizarin Crimson.



5. Add Alizarin Crimson to the centers and under the cups of the Peach-colored roses; Mauve for the Pink rose and a mixture of Alizarin Crimson and Blue for the Red rose. Fan the color out in the direction the flower is facing.



6. Add final highlights to the Peach and Pink roses with White; use Cad Red Light for the Red rose. Paint rose buds, stems and calyxes. Add a cluster of small flowers with White and the filbert brush; highlight with Floral Pink.



10. BASKET OF LILACS AND DAISIES

MATERIALS

Bob Ross Brushes:

1" Brush
#2 Liner Brush
1/2" Floral Brush
Floral Filbert

Optional Bob Ross Brushes:

2" Soft Blender Brush
3/4" Floral Brush

Bob Ross Soft Paints:

Alizarin Crimson
Black
Cad Yellow Light
Floral Pink
Mauve
Sap Green
Titanium White
Turquoise
Ultramarine Blue

Other Bob Ross Supplies:

Gray Gesso	Foam Applicator
Painting Medium	18 x 24 Canvas
Odorless Paint Thinner	

Begin by using the foam applicator to cover the entire canvas with a thin, even coat of Gray gesso and allow to dry completely. When the gesso is dry, use the 1" brush to cover the entire canvas with a very, very thin coat of painting medium.

BACKGROUND

Paint very subtle background colors with the 1" brush and criss-cross strokes. Add a small amount of a Pink mixture made from Titanium White and Alizarin Crimson to the upper portion of the canvas. Use a mixture of Ultramarine Blue with a small amount of Black to the left of where the basket will be and also under the basket.

Use a clean, dry 1" brush (or the 2" soft blender brush) to lightly blend and diffuse all the background colors.

BASKET

Use a thin Gray mixture made from Black and Titanium White on the filbert brush to loosely sketch the basket. (*See Progressional Step 1.*)

Weave the basket with curved, horizontal strokes, still using the filbert brush and the Gray mixture. (*See Progressional Step 2.*)

UNDERPAINTING THE LILACS AND FOLIAGE

Use the 1/2" brush and criss-cross strokes to mass in the lilacs with various mixtures of Mauve, Turquoise, Ultramarine Blue and a Pink made from White and Alizarin Crimson. (*See Progressional Step 3.*)

Underpaint the foliage with the 1/2" or 3/4" brush and criss-cross strokes using various mixtures of Sap Green and Ultramarine Blue and Sap Green and Cad Yellow. (*See Progressional Step 4.*)

FOLIAGE

Add foliage to your floral arrangement by lightly sketching the individual leaf placement with the filbert brush and a thin mixture of painting medium and leaf color of choice. Think about your composition; it's fun to have the foliage cascading out of the basket.

To paint each of the dark leaves, load the 1/2" or 3/4" brush with a mixture of Sap Green and Ultramarine Blue and loosely fill in the basic shape of the leaf. Reload the brush with the leaf color, carefully smoothing the paint into the bristles. Starting at the base of the leaf and working towards the tip, angle a series of overlapping strokes from the outside edge of the leaf in towards the center. Try to keep the edges of the leaf uneven by varying the length of your strokes. Reloading the brush as necessary, repeat for the second side of the leaf. Complete the leaf by cutting in a center vein with the chiseled edge of the brush.

To add the small tapered leaves, load the 1/2" brush with thinned leaf color of your choice, carefully smoothing the bristles to a chiseled edge. Paint each tapered leaf with a continuous stroke. Beginning at the base of the leaf, use the chiseled edge of the brush to paint a thin line or stem, apply pressure and turn the brush to its flat side for the length of the leaf, then slowly turn the brush back to its chiseled edge to create the tapered tip. (*See Progressional Step 5.*)

LILACS

Lilacs are a cluster of tiny florets, each with four petals. Indicate just a few individual lilac petals with the filbert brush and various mixtures of White, Alizarin Crimson, Mauve and Turquoise. When highlighting the masses of lilacs, keep in mind that the source of light in this painting is on the right side; the left sides of the flowers would be in shadow. You can use the soft blender brush to diffuse the flowers in shadow, if desired.

Use thinned Titanium White on the filbert brush to add the daisies spilling out of the basket. Paint the daisies in clusters, some are touching, some are in shadow, and have them facing in various directions. Painting the daisies right over the foliage colors will automatically create shadowed areas.

Add the daisy centers with the filbert brush and thinned Cad Yellow.

FINAL HIGHLIGHTS AND SHADOWS

Use various mixtures of Titanium White with Turquoise, Cad Yellow and Sap Green to highlight some of the leaves in the floral arrangement.

Use dry Titanium White on the filbert brush to add final highlights to the basket and also to some of the daisies. Intensify the dark shadow areas under the basket with Black on the filbert brush.

FINISHING TOUCHES

Add stems to the daisies and a few of the lilac clusters with thinned Sap Green on the liner brush.

Paint the lilacs at the base of the basket with the various lilac mixtures and the filbert brush.

Use the 1/2" brush to add single, horizontal reflective strokes below the basket, pull down and lightly brush across with the 1/2" brush or the soft blender brush. (See *Progressional Step 6.*)

Suggestions:

- Consider painting this basket of flowers on a Black canvas. First, coat your canvas with Black gesso.
- You could paint the basket with the Brown (Alizarin Crimson-Sap Green) mixture, and then add highlights with Orange. Omit the lilacs and paint just a basket of daisies with lots of foliage.

10. Basket of Lilacs and Daisies



10. BASKET OF LILACS AND DAISIES

Progressional Steps



1. Paint the entire canvas with a thin even coat of Gray gesso. When the Gray gesso is dry, paint the background with the Pink, Blue and Black. Loosely sketch the basket with the filbert brush and thinned Black and White.



2. Use the filbert brush and Gray mixtures made from Titanium White and Black to weave the basket.



3. Underpaint the lilacs with the 1/2" brush and loose criss-cross strokes using various thinned mixtures of Mauve, Turquoise, Blue and Pink (made from Alizarin Crimson and Titanium White).



4. Underpaint the foliage with the 1/2" brush and criss-cross strokes using mixtures of Green and Blue and Green and Yellow.



5. Paint basic leaves and small tapered leaves with the 1/2" brush and the 3/4" brush using mixtures of Green with Blue, Yellow and Turquoise.



6. Paint the lilac petals with the filbert brush and mixtures of White, Alizarin Crimson, Mauve and Turquoise. Add the daisies with Titanium White. The daisy centers are Yellow. Add final highlights to the basket with dry Titanium White.



11. HIBISCUS

MATERIALS

Bob Ross Brushes:

1" Brush
#2 Liner Brush
1/2" Brush
Floral Filbert

Optional Bob Ross Brushes:

2" Soft Blender Brush
3/4" Floral Brush
Small Round Floral Brush

Bob Ross Soft Paints:

Alizarin Crimson
Cad Yellow Light
Mauve
Sap Green
Titanium White
Turquoise
Ultramarine Blue

Other Bob Ross Supplies:

Liquid White	Odorless Paint Thinner
Painting Medium	18 x 24 Canvas

Start by loosely sketching the placement of the hibiscus and large bud with the small round brush or the filbert brush and a very thin mixture of painting medium and Cad Yellow. Then, use the 1" brush to apply a thin, even coat of Liquid White to the background, carefully avoiding the flower and bud. The hibiscus and the bud should remain dry and unpainted.

BACKGROUND

Use the 1" brush and criss-cross strokes to tint the upper left side of the background with Sap Green which has been blended with a very, very small amount of Alizarin Crimson. Apply a very small amount of Cad Yellow to the upper right side and a small amount of Cad Orange just to the right of the flower. Use a mixture of Mauve and Ultramarine Blue in the dark shadowed area under the flowers. Blend and diffuse the entire background with the 2" soft blender brush or a clean, dry 1" brush and criss cross strokes.

UNDERPAINTING THE FLOWERS

With the 1/2" brush and a very thin mixture of painting medium and Cad Yellow, use long, flowing strokes to block in the hibiscus and the large bud. (*See Progressional Step 1.*)

With a clean, dry 1/2" brush, add a small amount of Alizarin Crimson to the center of the large flower, extending the color out to create the shadowed areas cast by each of the five petals. Add a small amount of Alizarin Crimson to the inside and the base of the large bud, fanning the color up and out in the direction that the bud is facing.

FOLIAGE

Use the 3/4" or 1/2" brush and various mixtures of Sap Green and Ultramarine Blue and Sap Green and Alizarin Crimson to block in the dark foliage areas near

the flowers. (*See Progressional Step 2.*)

Concentrating on your composition, you may find it helpful to use the small round brush or the filbert brush and thinned Sap Green to lightly sketch the placement of individual leaves.

To paint each of the dark leaves, load the 3/4" or 1/2" brush with a mixture of Sap Green and Ultramarine Blue and loosely block in the basic shapes of the leaf.

Reload the brush with the leaf color, carefully smoothing the paint into the bristles. Starting at the base of the leaf and working towards the tip, angle a series of overlapping strokes from the outside edge of the leaf in towards the center. Try to keep the edges of the leaf uneven by varying the length of your strokes. Reloading the brush as necessary, repeat for the second side of the leaf. Complete the leaf by cutting in a center vein with the chiseled edge of the brush. Use various mixtures of White, Green and Yellow to paint the lighter leaves.

To paint the tapered leaves, load the 3/4" or 1/2" brush with thinned leaf color of your choice, carefully smoothing the bristles to a chiseled edge. Paint each leaf with a single stroke. Beginning at the base of the leaf, use the chiseled edge of the brush to paint a thin stem, apply pressure and turn the brush to its flat side for the length of the leaf, then slowly turn the brush back to its chiseled edge to create the tapered tip of the leaf. (*See Progressional Step 3.*)

HIGHLIGHTING THE HIBISCUS AND BUD

To contour and highlight the hibiscus, proper loading of the brush is essential. Load the 1/2" brush with a mixture of Titanium White and Yellow which has been thinned to a smooth flowing consistency with a very small amount of painting medium. Carefully smooth the paint into both sides of the bristles, forcing them to a chiseled edge.

Highlight the hibiscus, one petal at a time. Start at the outside edge of the first petal, apply pressure to the brush, then as you stroke towards the base of the petal, release the pressure to create a long, smooth, stroke. Reloading the brush as necessary, paint the entire petal with a series of long, flowing, silky, overlapping strokes. Keep the edges of the petal ruffy by varying the length of each stroke. (You can use the 2" soft blender brush to smooth out any harsh brush strokes, if desired.) Continue painting all of the petals, allowing your brush to pull in some of the foliage colors, creating the illusion of transparency.

Use the 1/2" brush and Cad Yellow with a small amount of Titanium White to highlight the large bud. Again, keep the strokes flowing and the edges ruffy.

Add the long stamens to the center of the flower and the large bud with thinned Alizarin Crimson and the small round brush or the filbert brush. Highlight the stamens with a mixture of Cad Yellow and Alizarin Crimson. Use just the tip of the small round brush or the filbert brush to add a cluster of tiny Alizarin Crimson and Yellow dots to the ends of the stamens.

FINISHING TOUCHES

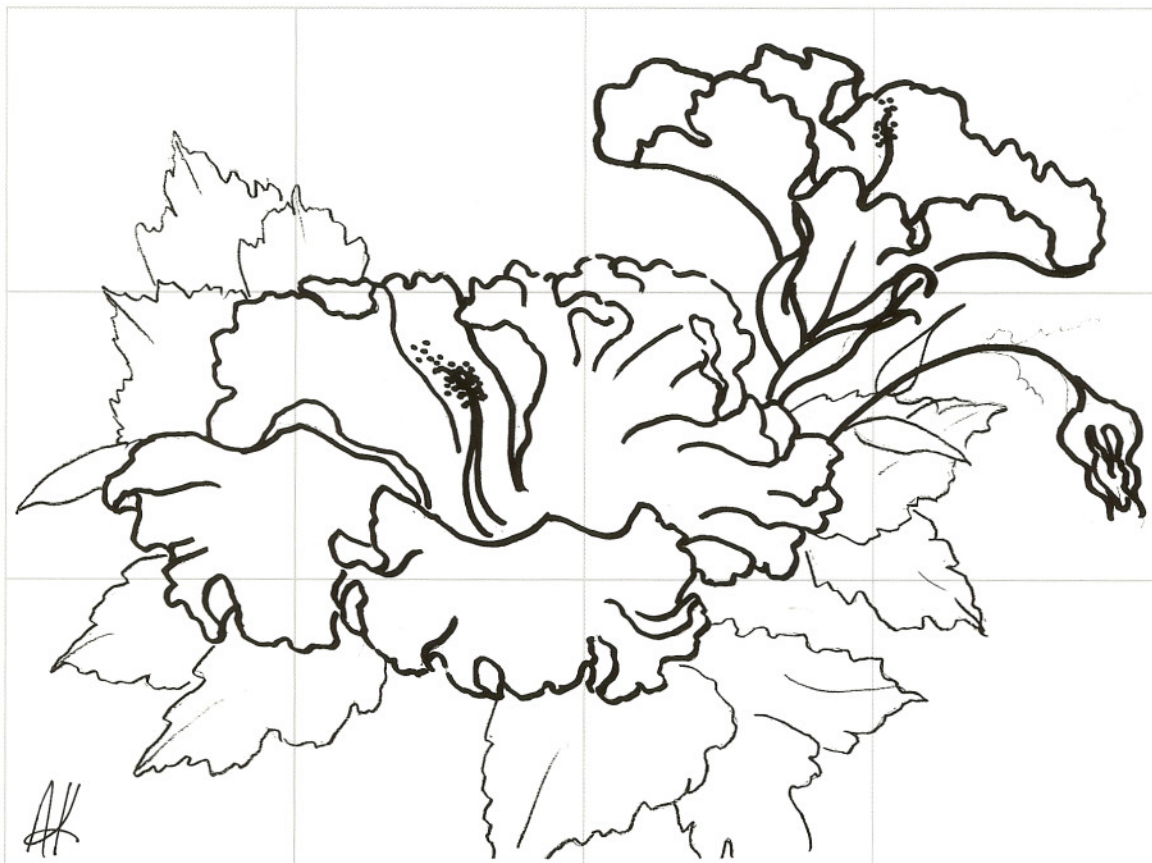
Paint the small bud with the filbert brush and a thinned mixture of Cad Yellow and Alizarin Crimson.

Add long, flowing calyxes to the large and small

buds with thinned Sap Green and the filbert brush.

Use very thin Green mixtures and the liner brush to add stems, twigs and vines. Also use the liner brush to sign your tropical masterpiece. (See *Progressional Step 4.*)

11. Hibiscus



11. HIBISCUS

Progressional Steps



1. Loosely sketch the hibiscus with thinned Yellow and the small round brush. Paint the canvas with Liquid White using the 1" brush. Then use criss-cross strokes to add various background mixtures of Sap Green, Alizarin Crimson, Yellow and Orange to the upper portion of the canvas. Use a mixture of Mauve and Turquoise on the lower portion of the canvas. Blend the entire background with the soft blender brush. Underpaint the flower and bud with the 1/2" brush and thinned Yellow.



2. Add a small amount of Alizarin Crimson to the center of the flower and the bud with the 1/2" brush. Blend the Crimson out from the center of the flower and bud to create the shadowed areas. Underpaint the dark foliage areas with the 3/4" brush using various mixtures of Sap Green with Alizarin Crimson and Sap Green with Blue.



3. Paint basic leaves and tapered leaves with the 3/4" brush and various mixtures of Sap Green and Blue, Alizarin Crimson, Yellow and White.



4. Highlight the hibiscus and the bud with the 1/2" brush and a mixture of Titanium White and Yellow. Add final highlights with dry Titanium White. Paint the stamens with the small round brush and thinned mixtures of Alizarin Crimson and Yellow. Use the filbert brush to shape the small bud with Yellow and Alizarin Crimson and to add the calyxes with thinned Sap Green and Yellow. Add stems and twigs with thinned Green mixtures on the liner brush.



AMÉLIE ALKX

12. HYDRANGEAS IN TALAVERA

MATERIALS

Bob Ross Brushes:

1" Brush
#2 Liner Brush
1/2" Floral Brush
Floral Filbert

Optional Bob Ross Brushes:

2" Soft Blender Brush

Bob Ross Soft Paints:

Alizarin Crimson
Black
Cad Yellow Light
Floral Pink
Mauve
Sap Green
Titanium White
Turquoise
Ultramarine Blue

Other Bob Ross Supplies:

Black Gesso	Odorless Paint Thinner
Gray Gesso	Foam Applicator
White Gesso	18 x 24 Canvas
Painting Medium	

This painting is dedicated to all of my Mexican friends. Many years ago, while visiting Mexico, we painted hydrangeas in Mexican pottery which is called Talavera. This book would not be complete without including that painting.

To begin this painting, you must first underpaint the Mexican pot with a small foam applicator and three values of gesso. The light source in the painting is on the right side. Paint the left side of the pot, the bottom of the pot and the top of the pot with a dark value made from a mixture of Gray and Black gesso. The middle value of the pot is painted with Gray gesso. The lightest area of the pot is painted with a mixture of Gray and White gesso. Blend lightly to merge the values. Allow the gesso to dry completely before proceeding. (See *Progressional Step 1.*)

When the gesso is dry, use the filbert brush and a very thin mixture of painting medium and Ultramarine Blue to loosely sketch the flower placement.

BACKGROUND

To paint the background, use the 1" brush and criss-cross strokes. Use a mixture of painting medium, Ultramarine Blue, Sap Green and Black on the left side of the pot and below the pot. Working up the right side of the canvas, use less Black in the mixture. Continuing across the top of the canvas, add Titanium White to the mixture to paint the upper left side of the background. Add a small amount of light, sneaking out from behind the right side of the pot with a mixture of Cad Yellow and Titanium White. Use a clean, dry 1" brush or the 2" soft blender brush to lightly blend the entire background.

Use the 1/2" brush to "paint" the gessoed pot with a very small amount of painting medium.

UNDERPAINTING FOLIAGE

Add the indication of dark foliage areas between the flowers with the 1/2" brush and a mixture of Sap Green and Ultramarine Blue. (See *Progressional Step 2.*)

It may be helpful at this stage to lightly sketch the placement of individual leaves with the filbert brush and a very thin mixture of painting medium and Sap Green. Use the 1/2" brush and various mixtures of Sap Green and Ultramarine Blue to underpaint the leaves.

UNDERPAINTING THE FLOWERS

Underpaint the flowers with the 1/2" brush and loose criss-cross strokes. Use various mixtures of Titanium White with Ultramarine Blue, Turquoise and Mauve and Alizarin Crimson which have all been thinned with painting medium. Vary the mixtures, allowing your brush to pull in some of the surrounding foliage colors; these flowers can sometimes be quite Green. (See *Progressional Step 3.*)

To complete the foliage, paint individual leaves by reloading the 1/2" brush with a mixture of Sap Green and Ultramarine Blue, grooming the bristles until they are very smooth. Starting at the base of each leaf, angle the first stroke from the outside edge back towards the stem and center of the leaf. Reload the brush to a chiseled edge, and working towards the tip of the leaf, continue angling a series of overlapping strokes until you have completed one side of the leaf. Try to keep the edges of the leaf uneven by varying the length of your strokes.

Again, reload the brush to a chiseled edge. Starting at the base of the leaf, and working towards the tip, repeat for the second side of the leaf. Use the chiseled edge of the brush to "cut" in the center vein, from the base of the leaf to the tip.

Highlight some of the leaves by overpainting with a dry mixture of Mauve and Titanium White.

HIGHLIGHTING THE FLOWERS

Hydrangeas are big ball-shaped clusters of tiny florets, each consisting of four petals. As with any round object, they are painted with light, medium and dark values. Create these values by adjusting the amount of White used in the various mixtures. When painting cluster flowers, most of the petals are just suggested; the lighter petals are more distinct.

Use the filbert brush and various mixtures of Titanium White, Ultramarine Blue, Turquoise and Mauve to highlight the hydrangeas by painting groupings of a few individual petals. As you work into the dark area of the flowers, paint just the indication of petals. If desired, you can blend these dark areas with the 2" soft blender brush.

FINISHING THE POT

Now comes the fun part! Use the liner brush with a very thin mixture of painting medium and Ultramarine Blue to add the design to the pot.

FINISHING TOUCHES

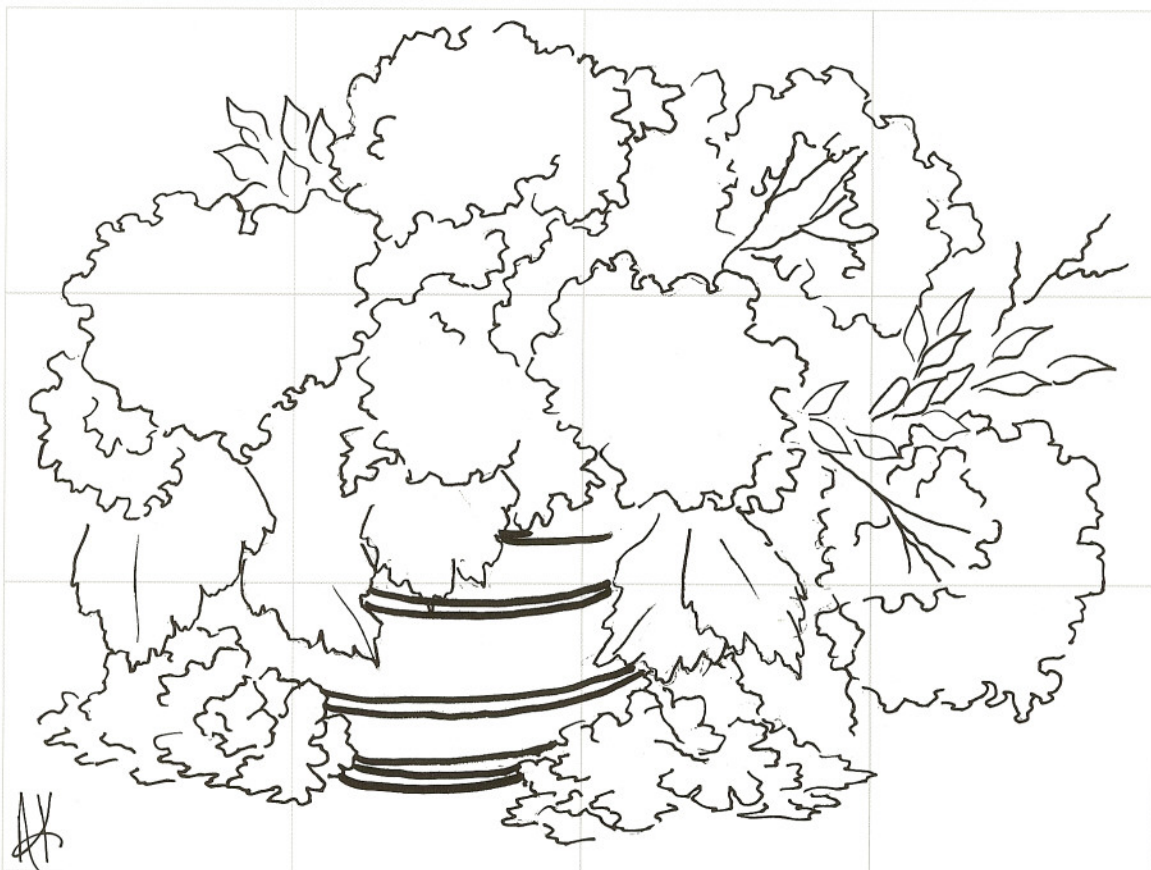
Add small florets to the base of the pot with the various flower mixtures and again, highlight individual petals with Titanium White and the filbert brush.

Add stems and twigs with thinned foliage color on liner brush. The small filler leaves are pressed onto the canvas with the 1/2" brush and mixtures of Sap Green and Ultramarine Blue and Titanium White and Mauve. Add tiny centers to some of the florets with thinned Yellow on the filbert or liner brush. (See *Progressional Step 4.*)

Suggestions:

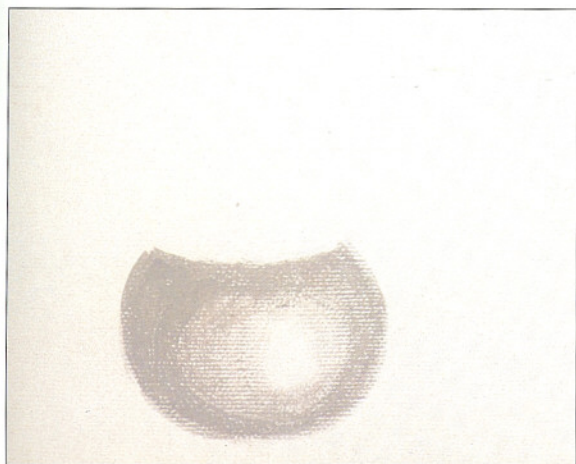
- Do you have a favorite piece of pottery or crockery? Why not paint it with hydrangeas?
- These flowers can also be Pink, White, even Green!

12. Hydrangeas in Talavera



12. HYDRANGEAS IN TALavera

Progressional Steps



1. Start by using the foam applicator to underpaint the pot with three values of Gray gesso. Blend lightly. Allow the gesso to dry completely before proceeding.



2. Paint the background with a mixture of Sap Green, Ultramarine Blue and Black. Add Titanium White to the upper left corner and a mixture of Cad Yellow and Titanium White on the lower right side of the pot. Block in the dark foliage areas between the flowers with mixtures of Sap Green and Ultramarine Blue.



3. Underpaint the leaves with a mixture of Sap Green and Ultramarine Blue. Underpaint the flowers with thin mixtures of Titanium White, Ultramarine Blue, Turquoise and Mauve.



4. Use the 3/4" brush and Sap Green, Ultramarine Blue, Mauve and Titanium White to complete the leaves. Highlight the flowers with the filbert brush and Titanium White blended with the various flower mixtures. Use the liner brush to paint the design on the pot with thinned Ultramarine Blue, and to add stems and twigs with foliage color. Add the tiny flower centers with thinned Yellow and Alizarin Crimson on the filbert brush.



13. NIGHT BLOOMING CEREUS

MATERIALS

Bob Ross Brushes:

1" Brush
#2 Liner Brush
1/2" Brush
Floral Filbert

Optional Bob Ross Brushes:

2" Blender Brush
3/4" Floral Brush
Small Round Floral Brush

Bob Ross Soft Paints:

Alizarin Crimson
Black
Cad Yellow Light
Mauve
Sap Green
Titanium White
Turquoise
Ultramarine Blue

Other Bob Ross Supplies:

Black Gesso	Foam Applicator
Painting Medium	18 x 24 Canvas
Odorless Paint Thinner	

The Night Blooming Cereus is a Mexican cactus but also grows in this country. The plant blooms only one night each year, and the blossoms last for only three hours. It's a truly fascinating flower.

Begin by using the foam applicator to cover the entire canvas with a thin, even coat of Black gesso and allow to dry completely.

When the gesso is dry, very loosely sketch the two flowers with the small round brush or the filbert brush and a thin mixture of paint thinner and Titanium White. Use the 1" brush to apply a very small amount of painting medium to the entire background, avoiding the flowers, allowing them to remain dry. (*See Progressional Step 1.*)

BACKGROUND

Load the 1" brush with a very small amount of a mixture of Turquoise and Titanium White. Use criss-cross strokes to add a small amount of this color to the background above and below the flowers. (*See Progressional Step 2.*)

LEAVES

Start by lightly sketching the clusters of large leaves cascading down from the top of the canvas with the small round brush or the filbert brush and a thin mixture of painting medium and Sap Green.

Paint large leaves cascading down from the top of the canvas with various mixtures of Sap Green, Ultramarine Blue, Cad Yellow, Mauve and Turquoise.

To paint each large leaf, load the 3/4" or 1/2" brush to a chiseled edge. Working from the base of the leaf to the tip, angle a series of overlapping strokes down each side of the leaf. Use the chiseled edge of the brush to "cut" in the center vein of the leaf. (*See Progressional Step 3.*)

UNDERPAINTING THE FLOWERS

Underpaint the two large flowers with the 3/4" or 1/2" brush and a very thin Off-White mixture made from painting medium, Titanium White, Black, Turquoise and Mauve. Work quickly, keeping your strokes loose and flowing, concentrating on the basic shapes of the flowers. (*See Progressional Step 4.*)

When you are satisfied with the underpainting, clean and dry the brush with a soft paper towel and reload it with a darker mixture of Titanium White, Black, Turquoise and Mauve. Establish the center of the flower with a small amount of this dark color. Fan the dark color out in the direction the flower is facing. Reload the brush with the dark, shadow color and establish the dark shadowed area under the half-circular cup shape where the petals flip up in the center of the flower. Softly blend this color into the base of the flower, allowing the cupped area of the flower to remain light.

HIGHLIGHTING THE FLOWERS

Load the 3/4" or 1/2" brush with Titanium White which has been thinned with a very small amount of painting medium, carefully smoothing the bristles to a chiseled edge. Starting with the large back petals, place the carefully loaded brush at the outer edge of the first petal, just outside the underpainting. Apply pressure and slow stroke in towards the center of the flower, releasing pressure as you near the dark flower center. Reload the brush and continue by fanning a series of long, overlapping strokes around each of the many petals. Slightly curve the first and last stroke to "cup" each petal.

Repeat for all petals, rounding off the base of each of the front, flipped-up petals with a short, curved stroke. If desired, you can use the corner of the soft blender brush to soften any harsh brush strokes. (*See Progressional Step 5.*)

The long, flowing tapered petals are added to the base of the flowers with the 1/2" brush and Titanium White. It's O.K. if your brush picks up the foliage colors, creating the illusion of transparency.

Final highlights can be added to the edges of some of the petals with dry White.

Shape the buds and stems with the filbert brush and a mixture of Alizarin Crimson and Titanium White.

Use the tip of the filbert brush to tap a small amount of a mixture of Alizarin Crimson and Cad Yellow in the center of the flowers. Then, use very thin Titanium White on the liner brush to add the long stamens in the centers of the flowers. (*See Progressional Step 6.*)

This is a magnificent painting, I'm sure with this one, you will truly realize the JOY OF PAINTING FLOWERS!

P.S. Don't forget to sign your masterpiece.



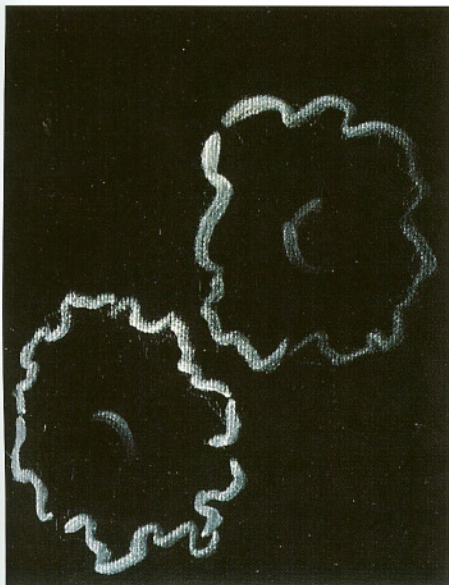
Night Blooming Cereus

13. Night Blooming Cereus

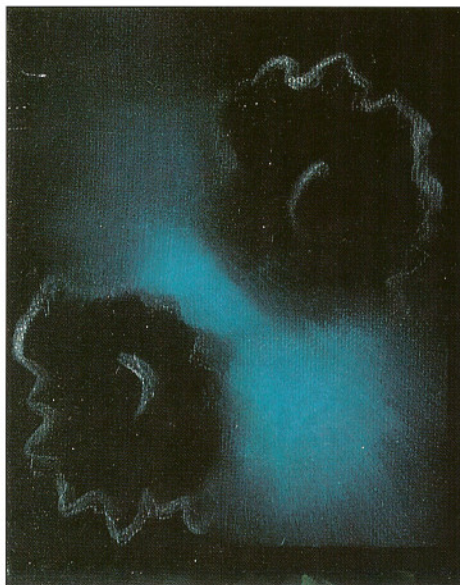


13. NIGHT BLOOMING CEREUS

Progressional Steps



1. Begin by using the foam applicator to cover the entire canvas with a thin, even coat of Black gesso. When the gesso is dry, sketch the flowers with thinned White. Then, cover the entire canvas with a thin, even coat of painting medium.



2. Use the 1" brush and a small amount of Turquoise to paint the background with criss-cross strokes. Blend with the soft blender brush.



3. Paint leaves cascading down from the top of the canvas with the 3/4" brush and mixtures of Green and Blue, Turquoise and Mauve.



4. Underpaint the flowers with the 3/4" brush and a very thin mixture of White, Black, Turquoise and Mauve. Work quickly, keeping the strokes loose and free flowing.



5. Add the dark centers with the 3/4" brush and a dry mixture of White, Black, Turquoise and Mauve. Then highlight the flowers with White, carefully shaping many, many petals.



6. After adding the long, flowing, tapered petals, use the filbert brush to add buds and the dark flower centers with Alizarin Crimson and White and Yellow. Add the cluster of stamens with very thin White and the liner brush.

GENERAL INFORMATION

This section of the book is devoted to information that is not contained elsewhere in the text. If you have any questions which have not been answered, please feel free to write to us c/o The Bob Ross Company. Please include a stamped, self-addressed envelope with your letter and we will try our best to answer any of your questions.

CAN I USE ANY TYPE OF ART PRODUCTS FOR THIS METHOD OF PAINTING?

All of the paintings in this book were produced with products specially designed for this method of painting. To achieve the best results from your efforts, I strongly recommend that you use the only products designed specifically for this technique. Always insist that the supplies you purchased have the "Bob Ross" label. This will assure that you are receiving the finest and most suitable products available.

WHERE CAN I OBTAIN MATERIALS SPECIFICALLY DESIGNED FOR THIS TECHNIQUE OF PAINTING FLOWERS?

The unique products used throughout this book are available at art stores throughout the United States, Canada and numerous other foreign countries. They may be purchased individually or in kit form. All of the products may be ordered by mail or via toll-free telephone, and delivered directly to your door from the following address:

The Bob Ross Company

P.O. Box 946

Sterling, Virginia 20167-0946

Tel: 1-800-BOB-ROSS (1-800-262-7677)

All orders to the Bob Ross Company are shipped promptly. Dealer inquiries are always welcome.

ARE CLASSES AVAILABLE FOR THIS METHOD?

There is a select group of highly-qualified instructors who are not only accredited to teach the Bob Ross Floral Technique, but who also have our personal guarantee of excellence. These artists/instructors travel and teach on a contract basis and are also available for private or public demonstrations. You may contact the Bob Ross Company directly for their class schedules or you may prefer to ask your local art shop to arrange a class in your area.

WHAT INSTRUCTIONAL GUIDES ARE AVAILABLE?

Painting Packets (which include a color photo, complete instructions, basic technique and a line drawing) and videos, as well as book and videos by other artists, are available. These may be purchased from your local art shop or ordered directly from the Bob Ross Company.

HOW DO I BECOME AN INSTRUCTOR OF THIS TECHNIQUE?

To teach, you must be willing to devote the time necessary to master the technique and also be willing to share your knowledge and abilities with others. A love of people is an absolute necessity, as important as your ability to paint. Once these requirements are met, there is a program designed to teach and accredit individuals as Certified Ross Floral Instructors. Individuals who are accredited are very "special people" whom we have handpicked and trained to teach this technique of floral painting. More information is available upon request.

Bob Ross
Presents
The

Joy of Painting Flowers

by
Annette Kowalski

The "Joy of Painting Flowers" Packets

Such beautiful paintings . . . and YOU can do them! These how-to packets make it easy, just choose your favorites. Each Ross-style packet contains three worksheets, written instructions, full-size 18" x 24" sketch and glossy color photo of the finished work.



"Hibiscus Cluster"
KP001



"Fuchsias"
KP002



"Geraniums"
KP003



"Blue Morning Glories"
KP004



"English Shrub Roses"
KP005



"Pot O' Pink Poppies"
KP006



"Red & Pink Roses in Oval"
KP007



"Pastel Tulips"
KP008



"Pink Poppies"
KP009



"Bird of Paradise"
KP010



"Large Pansies"
KP011



"Cactus Flowers"
KP012



"Poinsettias"
KP013



"Pink Roses in Glass"
KP014



"Poppies in a Window"
KP015



"White Poppies"
KP016



"Basket of Tulips"
KP017



"Oval Pink Roses"
KP018

*"A
fantastic
new way
to put
your dreams
on canvas,"
says Bob Ross.*



"Peachy" Tulips
KP019



"Basket of Sunflowers"
KP020



"Pot O' Poppies"
KP021



"Iris"
KP022



"Amaryllis"
KP023



"Calla Lilies"
KP024



"Pansies"
KP025



"Hollyhocks"
KP026



"Gladiolus"
KP027



"Sunflowers"
KP028



"Orchids"
KP029

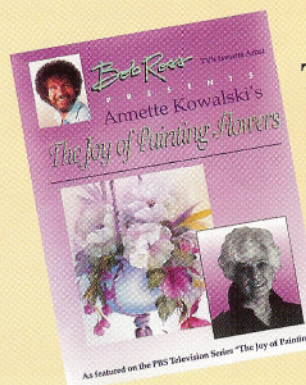


"Red Hibiscus"
KP030



"Mums"
KP031

For information, contact your local art store or call
1-800-262-7677 (in Canada 703/803-7200) or write to:
Bob Ross Co., P.O. Box 946, Sterling, VA 20167

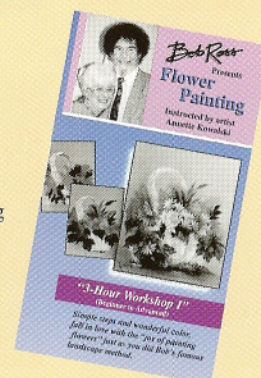


The "Joy of Painting Flowers" Book

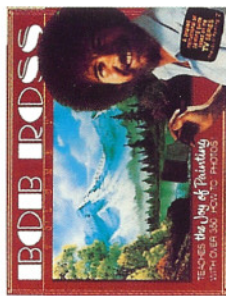
The book for flower lovers! These pages will guide you through the new Ross soft technique; thirteen gorgeous color floral paintings, step-by-step written instructions, how-to progressional photographs *in color*, and a great basic section packed with close-ups. (#AK100)

The "Joy of Painting Flowers" Video

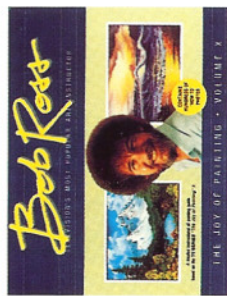
Watch the new "Joy" unfold on video! Annette Kowalski produces three exciting hours of Ross-style floral beauty. Segments include Foliage, Basic Flower, Daisies and Buds, Clusters, Pot, Basket and much more. Fine close-ups, brilliant color, easy pace. (#AKW01V)



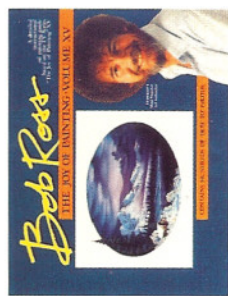
JOY OF PAINTING: The Collection



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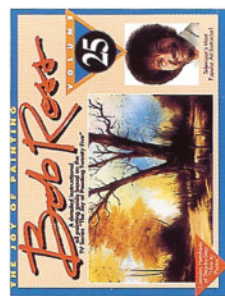
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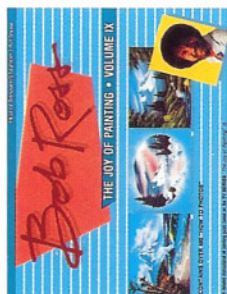
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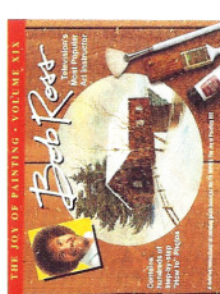
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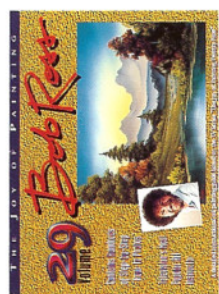
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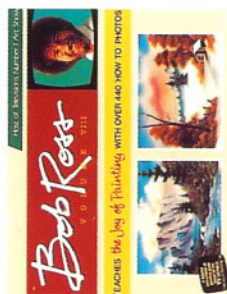
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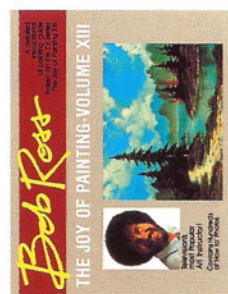
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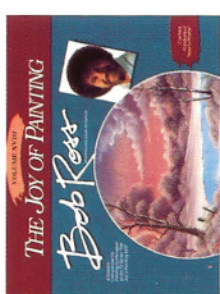
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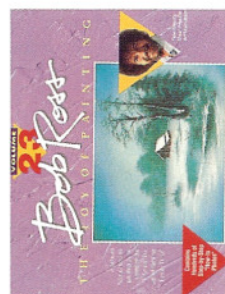
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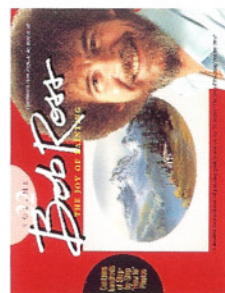
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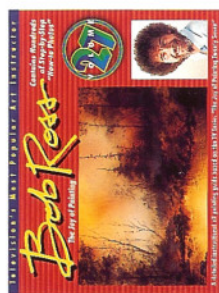
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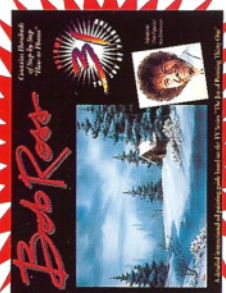
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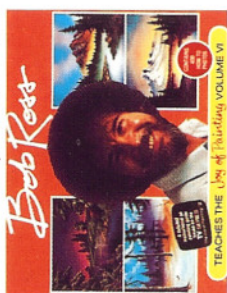
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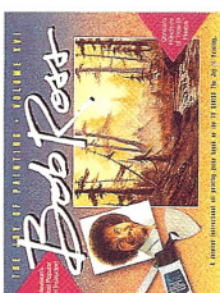
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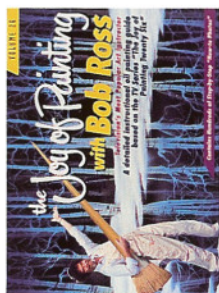
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NEW RELEASE!

ABOUT THE AUTHOR

Annette Kowalski was born and raised in the beautiful city of Washington, D.C., our nation's capital. Her love of art was demonstrated from earliest childhood and followed her into adulthood. It was in Washington, D.C., that she met and married a young soldier, Walt Kowalski. Annette and Walt had five children in rapid succession and her artist career was placed on the back burner in order to raise her family.

Annette's love of art never faltered, but the demands of raising a large family left her with little time to pursue it. Only after her children were grown and Walt had completed his career did she feel that she could truly devote the time to her art that she had craved for so many years.

Annette was obsessed with painting and she bought and studied literally hundreds of books on the subject and took classes from a multitude of instructors in all styles and mediums of painting.

She found her true love was oils, but in her heart felt that something was still missing. That something was a medium that allowed her creative abilities to come through. Like so many others, she sought creative freedom, a way to express herself, not just copy the technique of others.

In 1981 she heard about a fuzzy-haired artist from Alaska that taught a style of painting very different from the traditional methods she had been studying for so many years. She persuaded her husband, Walt, and her son, Joe, to load their van and drive over a thousand miles to Florida to take a class with this artist. Who she found was Bob Ross.

Annette knew she had found what she was seeking in her art, creative freedom. The friendship that was initiated in that class resulted in a partnership between the Ross' and Kowalskis' known as The Joy of Painting.

After 12 years of working with Bob, Annette realized



that a new dimension of painting could be added to the already successful joy of painting line. She set out, with an obsession, to develop a technique of floral painting that would offer students the same remarkable success that they had experienced with the techniques that she and Bob had taught for so many years.

New colors with unique consistencies had to be created, new brushes that would assure the best results were designed and unique methods of painting were invented. And to promote and teach her floral painting methods, Annette personally taught numerous Certified Ross Instructors herself to insure they would be the most qualified floral instructors available.

With Annette's drive, determination and talent we are sure this first floral book is only the beginning.




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 7 20867 06003 9
 ISBN 0-924639-37-7